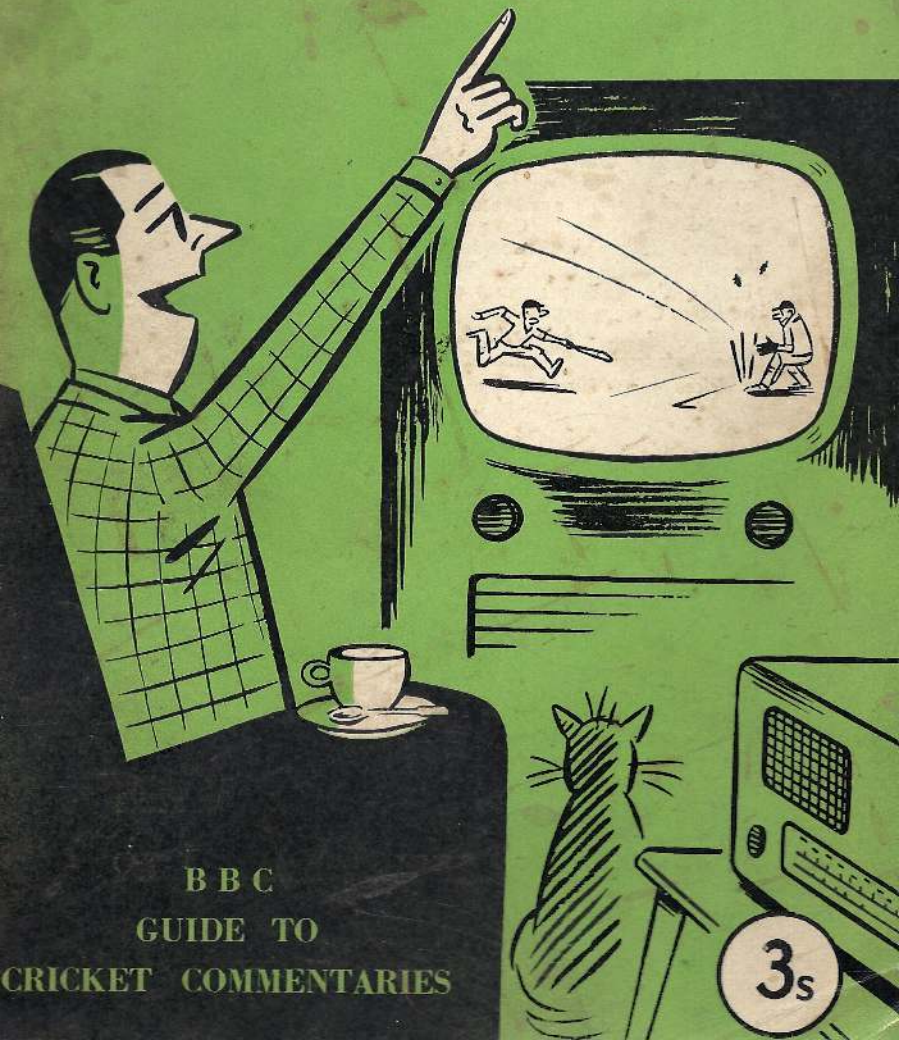
ARMCHAIR CRICKET



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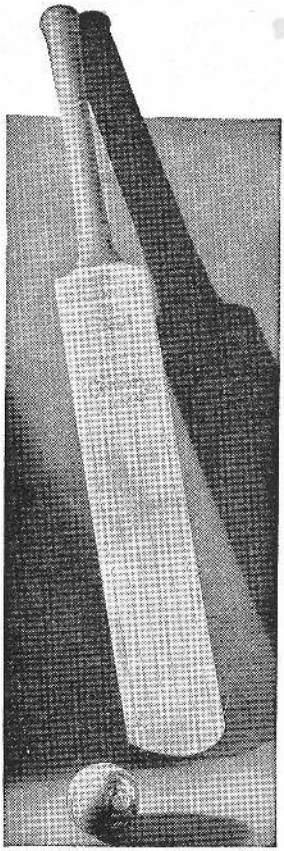

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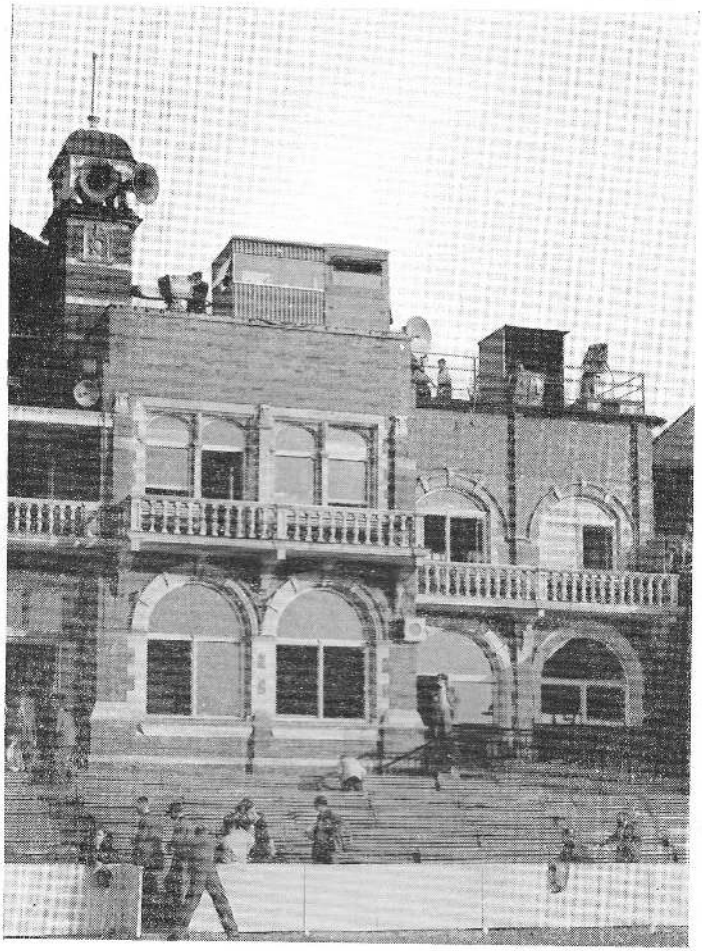

A GENERAL VIEW OF THE OVAL PAVILION showing the BBC Sound and Television positions.
Left to right: Sound effects microphone, Television camera, Main Sound commentator's box, Summarizer's box, Television effects microphone, Television commentator's box, and Television camera. (The third Television camera is out of the picture and is sited on the right of the members' stand.)

ARMCHAIR CRICKET

BRIAN JOHNSTON
and
ROY WEBBER

BRITISH BROADCASTING CORPORATION

AUTHORS' NOTE

THE idea of writing *Armchair Cricket* came to us because of the number of letters which both Sound and Television commentators of the BBC receive from listeners and viewers. Most of these usually contain a request for an explanation of some law of the game, or for the meaning of an obscure cricketing term which the commentator has used. In addition, many people seem interested in the technique of commentary and anxious for more details of how the BBC operates from a cricket ground.

The book is not intended as a technical guide to the expert, nor as an elementary text book to those who know nothing at all about cricket. It is mainly for the people who have started to follow cricket through watching BBC Television or listening to Sound broadcasts, and who still have only a rudimentary knowledge of the game. We hope that they will keep the book by their armchairs and refer to it when the occasion arises.

We should like to thank all those who have helped in the preparation of this book, especially R. W. V. Robins and F. S. Lee, for lending their expert advice in reading through the proofs. We hope that their having done so will prevent us from being stumped or caught out!

BRIAN JOHNSTON
ROY WEBBER

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BEFORE THE MATCH

THIS is the BBC Light Programme. The time is 11.25 and we are now taking you over to Lord's for the start of the Second Test Match between England and Australia. Our commentator is Rex Alston, so straight over to him now at Lord's . . .

I wonder how many of you when hearing the above familiar announcement have stopped to think just how Rex Alston's voice reaches your radio set from Lord's. Or, again, if you are a viewer, how does the picture of the umpires coming out of the pavilion get on to the screen of your television set? I know that before I joined the BBC, I never bothered to find out – it might just as well have been the wave of a wand that brought me the descriptions and pictures of a Test Match. In fact, of course, there are an awful lot of things that have to happen before we can ever broadcast or televise from a Test Match, and I thought it would be a good idea to tell you right at the start something of what does go on behind the scenes. Let us start with Sound Broadcasting.

SOUND BROADCASTING ARRANGEMENTS

The first thing that happens is that, during the winter, negotiations go on between the BBC and the cricket authorities to decide on the fees the BBC will be required to pay for each Test Match. So far as Sound is concerned, there is no limit put on the number of hours they may broadcast. Some cricket-lovers no doubt would like a ball-by-ball commentary throughout the day, but the BBC has also to cater for the interests of listeners who do not like cricket. Furthermore, they must avoid clashing with permanent fixtures such as Woman's Hour, Mrs Dale's Diary, certain ceremonials such as Trooping the Colour, and other major sporting events like Ascot

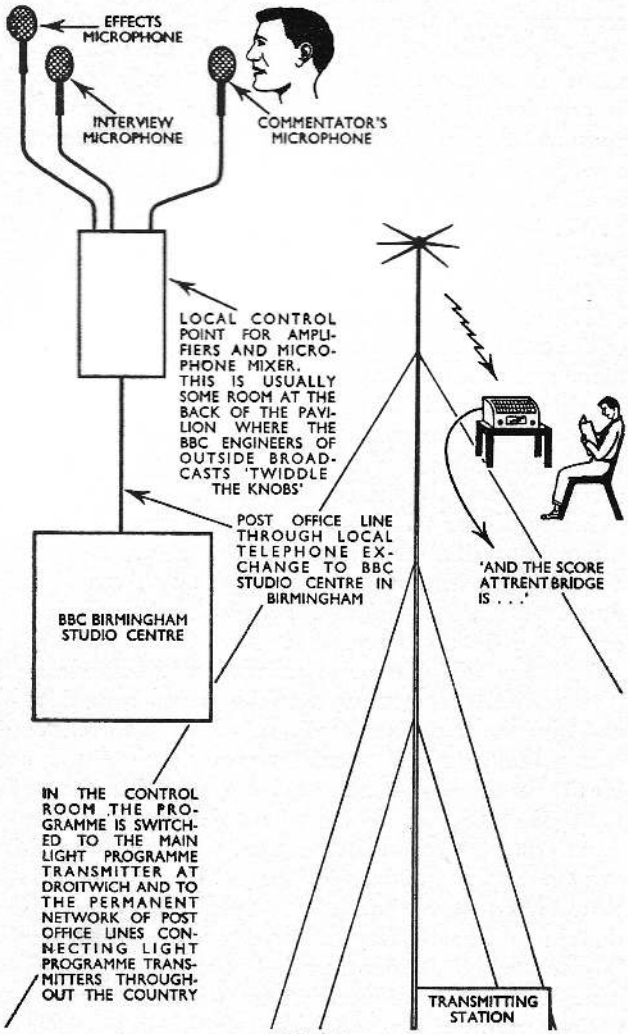
and Wimbledon. So a compromise is reached and though not on the radio all day, Test cricket does get its fair share.

Next come the technical arrangements, and to help you follow these we have a chart opposite showing the lines of communication from the ground to your fireside.

First a meeting has to be arranged at each Test ground between the Secretary of the County Club concerned, a member of our programme staff, one of our engineers, and the Post Office. The position for the commentators has to be chosen and a box has to be built to hold at least three commentators and a scorer. Close to it a control room must be found for the Outside Broadcasts' engineers and all their equipment. From this control room the Post Office run their land lines as shown on the chart. There are a number of small points to look for in choosing the commentary position. First priority, obviously, is that it should be as nearly as possible right behind the bowler's arm. The commentator must have a clear, uninterrupted view, and if possible he should not have to look straight into the sun ; another point to watch is that the commentator's voice should not worry the people sitting nearby.

The engineers must also decide what types of microphones they are going to use, and where they will place them. For the Sound commentators there are usually two microphones placed on small stands on the table or shelf of the commentators' box, and a third one for the summarizer. A suitable place must also be found for the effects microphone. Through this the listener hears the sound of the ball on the bat, the appeals, and the applause (or even barracking!) of the crowd.

Once the Post Office lines, the BBC engineers' control room, and the commentators' box have all been satisfactorily arranged, there remains the important detail of appointing the commentators themselves. The


EFFECTS MICROPHONE
INTERVIEW MICROPHONE
COMMENTATOR'S MICROPHONE
LOCAL CONTROL POINT FOR AMPLIFIERS AND MICROPHONE MIXER. THIS IS USUALLY SOME ROOM AT THE BACK OF THE PAVILION WHERE THE BBC ENGINEERS OF OUTSIDE BROADCASTS 'TWIDDLE THE KNOBS'
POST OFFICE LINE THROUGH LOCAL TELEPHONE EXCHANGE TO BBC STUDIO CENTRE IN BIRMINGHAM
BBC BIRMINGHAM STUDIO CENTRE
'AND THE SCORE AT TRENT BRIDGE IS . . .'
IN THE CONTROL ROOM THE PROGRAMME IS SWITCHED TO THE MAIN LIGHT PROGRAMME TRANSMITTER AT DROITWICH AND TO THE PERMANENT NETWORK OF POST OFFICE LINES CONNECTING LIGHT PROGRAMME TRANSMITTERS THROUGHOUT THE COUNTRY
TRANSMITTING STATION

SOUND

(Chain of Communications from Trent Bridge)

regulars in the present team are Rex Alston and John Arlott, who also share the work with the visiting commentator from overseas, whoever he may happen to be. In addition, there is a summarizer who sits alongside the commentators ready to have questions fired at him. He also does short summaries at the luncheon interval and again at close of play. This summarizer is usually either E. W. Swanton, when he is not doing Television, or perhaps a retired Test cricketer such as George Duckworth, Bill Bowes, or Alf Gover.

Then there is the scorer, who has become a vital part of the team. In the old days a commentator often worked alone and so was not able to give such things as the latest bowling figures. But in more recent years the scorer has become more and more important, and in addition to keeping details of the score, provides statistics and records as well for the commentator.

Many of you will have heard such remarks as 'How many fours does that make, Arthur?' or 'How many runs has he hit off that over, Jack?' 'Arthur' being Arthur Wrigley and 'Jack' being Jack Price who took over from Arthur last year.

There is still one more assistant without whom the Test cricket commentary would not run smoothly. We call him the 'Number Two'. It is his job to relieve the commentators of all worries regarding time and cues. He holds the stop-watch and is responsible for telling them when to start, when to change over, and when to hand back to the studio. He used to do this by holding printed notices in front of the commentator, such as, 'Cue back to the studio', 'Cue over to Raymond Glendenning at Ascot', 'Say goodbye to overseas listeners' or 'Welcome Light Programme'. But nowadays there is a little black box with electric signs which light up at the various cueing times.

The Number Two is also responsible for all liaison

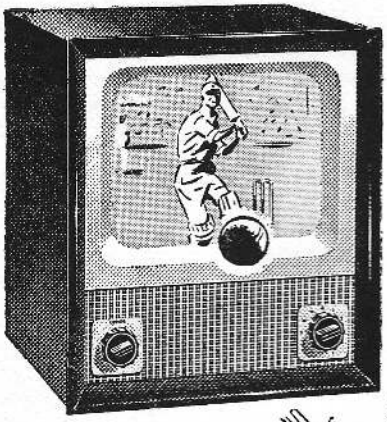
with Broadcasting House. For instance, if it seems that X is just about to do a hat trick when the commentators are due to hand back to the studio, he can arrange for a short over-run so that listeners can hear if X does it or not. The Number Two at a Test has indeed become quite indispensable – he has even been known to supply the commentators with cups of tea !

The Sound Broadcasting team is completed with the Outside Broadcast Engineers – three in number if there is to be broadcasting throughout the day. These are the back-room boys with a vengeance. They get none of the limelight, but if they fail to twiddle the right knob at the right time, then however masterly the commentary it will never reach you in your home.

As you probably realize, the BBC does not only broadcast to home listeners. Commentaries and reports on cricket take a prominent place in the sport programmes broadcast in the General Overseas Service of the BBC, which is on the air for twenty-one hours a day, moving its focus of coverage westward round the world during the twenty-four hours so that English-speaking audiences, wherever they may be, can hear the programmes at the best listening hours for their area.

Cricket is one of the happiest links between Britain and many Commonwealth countries, and the General Overseas Service always gives the fullest possible coverage to Test Cricket tours, whether they take place in Britain or elsewhere in the Commonwealth, so that cricket-lovers can keep abreast of the latest state of play not only in the Test Matches, but in all the important matches of a tour.

When Commonwealth touring teams visit Britain special transmissions to the visitors' home country are often arranged in addition to the normal General Overseas Service broadcasts. This has been done in the case of visiting teams from Australia, India, Pakistan,



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TELEVISION AND RADIO

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South Africa, and the West Indies. These special transmissions on shortwave are frequently re-broadcast by the domestic broadcasting organizations in the country concerned and are thus brought to countless listeners who would not otherwise be able to follow so closely the achievements of their country's cricketers. When the South Africans toured Britain in 1955 the BBC's team of commentators was augmented by two commentators from the South African Broadcasting Corporation, and the ball-by-ball commentaries were broadcast in the special transmission for Central and South Africa, some of them in Afrikaans.

Apart from commentaries and reports from eye-witnesses on the spot, cricket also finds its place in the News Bulletins broadcast in the General Overseas Service; in such regular programmes as 'Sports Round-up' and 'Radio Newsreel', and in the weekly discussion programmes 'Sports Review' and 'What's the Form?'

During the cricket season in Britain, commentaries on representative matches and county championship matches are broadcast regularly in the General Overseas Service.

TELEVISION ARRANGEMENTS

In Television much the same procedure is followed. There are the preliminary negotiations, and the technical survey on the ground. This survey is necessarily more complicated than for Sound due to having to find positions for the cameras. And also, as can be seen from the chart on page 32, the lines of communication from the ground to your home are not so simple.

But the main difference between Sound and Television is the number of hours which they are allowed to broadcast by the Board of Control for Test Cricket at Home. Unlike Sound, BBC Television is severely rationed,

and here are the hours to which it is limited for Test Matches in 1956:—

Mondays, Wednesdays, and Thursdays	1.00 – 1.30 p.m. 4.30 – 6.30 p.m.
Tuesdays and Fridays	Any time between 11.30 a.m. – 6.30 p.m. but not exceeding 4½ hours.
Saturdays	4.30 – 6.30 p.m.

The explanation for this rationing of viewing time is fairly simple. The cricket authorities believe that unlimited viewing would have a damaging effect on the gates of county matches being played during a Test. They do not consider that the gate of the Test Match itself would suffer, but do feel that many people would be tempted to stay at home instead of visiting the local county ground to watch their county play. Hence the restriction on Mondays and Thursdays which are the second days of county matches, and Wednesday which is the first. The third days of a county match – Tuesday and Friday – seldom draw a crowd, anyhow, so Television is given more time. As for Saturday – well, the cricket authorities feel that even half-an-hour before lunch might tempt people to stay away from their county match, so no Television is allowed before 4.30 p.m.

This question of the effect of Television on cricket is a very difficult one to answer. Obviously the Board of Control has a case in assuming that during the Test Matches many cricket-loving viewers do stay at home and so do not go to watch their own counties play. Result – some county gates drop during a Test Match. But on the other hand – taking a longer view – I cannot help thinking, to judge by the number of letters received by the BBC, that its Television Service has introduced cricket into a lot of homes, and has gained many new supporters from people who have never previously known

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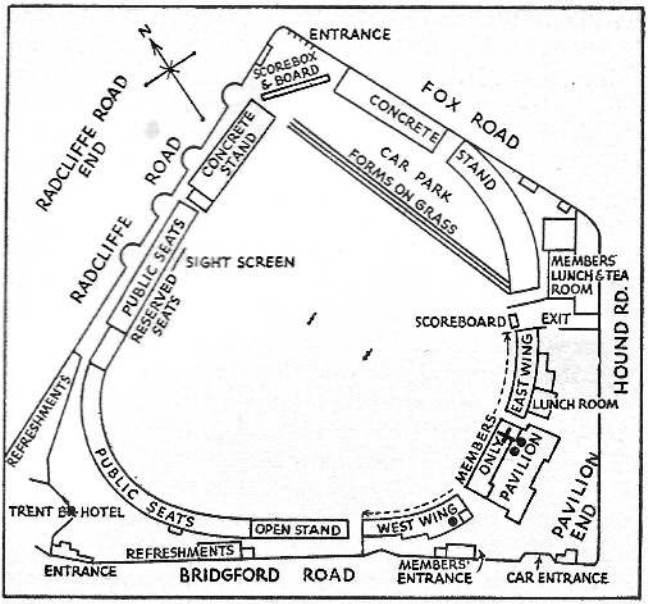
anything about it, nor even watched it before. This is especially so in the case of women. This new interest in the game is reflected in the tremendous increase in membership of the counties – some of them actually doubled during the last six years or so, and some of the bigger counties even have long waiting lists. One of these lists includes 1,200 women. Surely many of those must have been converted by Television ?

One knows what a terrific effect Television has had on show-jumping and athletics – their attendances have leaped up with a bound during the past few years. I am sure that cricket crowds will increase, too – though more gradually. But Television at its best is only a substitute for being present at a match. A lot depends on what the viewer sees when he switches on to watch a Test – in athletics he has had Chataway, Bannister, Pirie, Hewson, etc. – in show-jumping, Pat Smythe, Harry Llewellyn, Alan Oliver, Wilf White, Dawn Palethorpe, and not forgetting Foxhunter. These two sports have offered the viewers personalities and excitement. If cricket can do the same then I have no doubt the turnstiles on the county grounds will click faster and faster.

THE COMMENTATOR

SOUND

A cricket commentator on Sound radio is the eyes of the listener at home ; it is his job to give a word picture of what is going on by describing the play accurately and at the same time bringing colour into his commentary. He can add this colour by telling the listener about the various features of the ground, what the weather is like, the size and appearance of the crowd, what hats they are wearing, and the colour of their shirts. He must, of course, give details of the two teams and can also add odd



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+ Sound commentator's box. • Television cameras.
The commentators sit with two main cameras.

TRENT BRIDGE, NOTTINGHAM

Opened by William Clarke, the Nottinghamshire bowler, in 1838, after his marriage to the proprietress of the Trent Bridge Inn. First Test Match played in 1899, against Australia, which marked the last Test appearance of W. G. Grace.

Approximate playing area: 6½ acres. Ground capacity: over 30,000. Ground record: 86,689 against Australia in 1948 (five days).

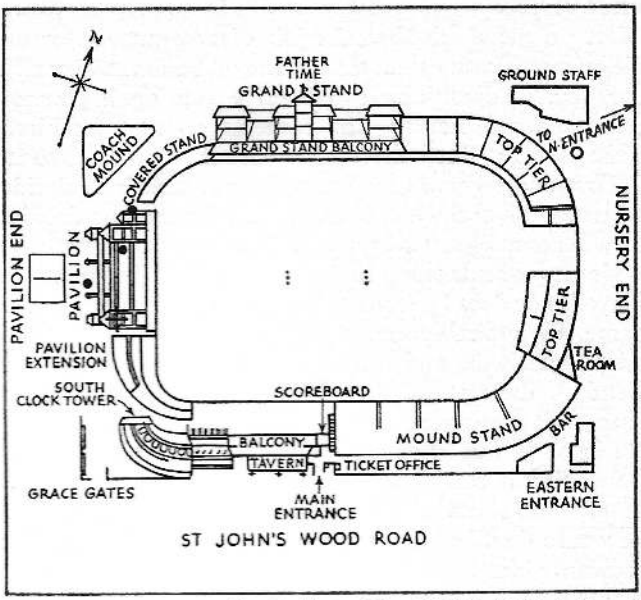
England's unlucky ground, as not a single Test victory was recorded after 1930 until 1954, when Pakistan were defeated.

bits about the peculiarities and characteristics of the players, with information about their past records and achievements. He should also give point to the match on which he is commentating – e.g. Surrey only have to draw this match to be certain of the Championship . . . He must also remember to give the score. The ideal way is to give it whenever a run is scored and, in addition, at the end of each over. He must remember that people are continually switching on – probably thousands every minute. So he must also give details of the back score every so often. Some people think this ideal is excessive, but surely it is more infuriating to switch on and not hear the score for several minutes, than to hear it given run by run. After all, most people at a match glance at the score-board every time a run is scored. I know I do.

The commentator must know his game thoroughly and have played it – even if only good club standard.

For the technically minded he should take special care to give the field placings for each bowler, and at the same time to explain to the inexpert listener just exactly where is silly mid off, or some such funnily-named position. Although he is an expert he should not lay down the law, nor talk down to his listeners. He should at all times remember that it is his primary job to commentate on what is happening – not to be a critic. But note the word 'primary', because a commentator must obviously give his opinion at times, whether it be praise or criticism.

Finally, of course, a Sound commentator must have the ability to keep talking without being repetitive. Try it yourself during a maiden over from Tyson, with his very long run, and maybe with the batsman letting each ball go by to the wicket-keeper. It's even worse in Australia they tell me, with eight balls per over, and the heat causing the fast bowlers to walk back more slowly. No, it is not easy. Whatever else a Sound commentator lacks – he must have the gift of the gab !



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+ Sound commentator's box. • Television cameras.
The commentators sit with two main cameras.

LORD'S, ST. JOHN'S WOOD, LONDON

This is the third Lord's ground. The first (1787–1808) was situated where Dorset Square is now, the second (1809–1813) was at North Bank, Regent's Park, and the third (the present ground) opened in 1814. Headquarters of the Marylebone Cricket Club. First Test played in 1884, against Australia.

Approximate playing area: 5½ acres. Ground capacity: 32,000. Ground record: 126,909 against Australia in 1953 (five days).

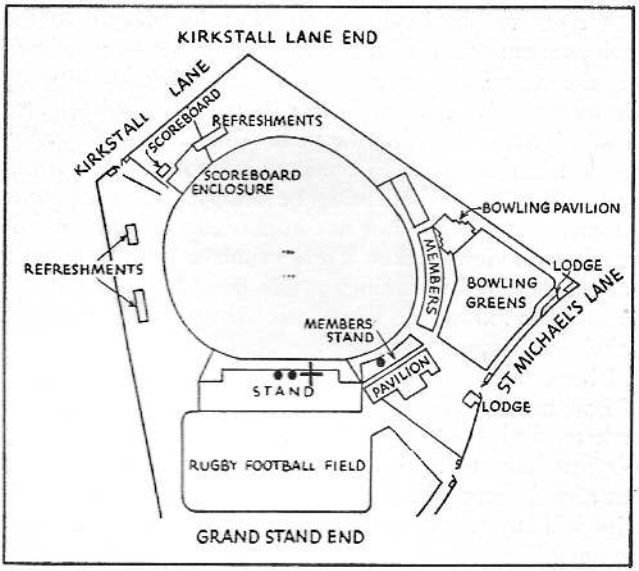
Lord's is remarkably lucky in the weather. Until 1954 when the first three days of the Test Match against Pakistan were abandoned without a ball being bowled, there had not been a blank day at a Lord's Test Match since the third day of the match against South Africa in 1907.

TELEVISION

Most people think that the job of a commentator on Television is easier than that of one on Sound. 'After all,' they say, 'he doesn't have to describe what's going on nor paint a word picture – the cameras do that for him.' True enough. But believe me, there is a lot more to it.

First and foremost his most difficult task is to decide when to talk and when not to talk. Whatever he decides he will never please everybody. The expert cricketer who is viewing resents being told what stroke the batsman has played, nor does he want to hear about the tactics of the game. He probably knows all the players by sight, and all about them, and only wants to be told about the weather, the state of the wicket, and to be kept up to date with the score, being left to draw his own conclusions. I can sympathize with him. I know how infuriating it can be to sit next to someone at a cricket match who starts telling me all about the players, what he would do if he were captain, and so on. I just feel like crowning him !

But there is also the other side of the picture. A commentator has to remember that many of the viewers are not experts on cricket. They may be recent converts to the game, or may never have had the opportunity to play it or even watch it as much as they would have liked. It is people like these who want to be told more. They probably do not know all the players by sight, and almost certainly do not understand the tactics of the game. It is quite likely they do not even know the correct field positions and the exact meaning of the more obscure place names, such as gully and silly point. We also find that many women viewers like to be told a little bit about the background of the players – how old So-and-So is, what he does for a living in Australia when not on tour; is he married, and so on. You would be surprised at some of the things we get asked in letters. Then again



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+ Sound commentator's box. • Television cameras.
The commentary position is with a single camera.

HEADINGLEY, LEEDS

First county match played in 1891, between Yorkshire and Kent. First Test Match played in 1899, against Australia.

Approximate playing area: 5 acres. Ground capacity: 40,000. Ground record: 123,756 against Australia in 1948.

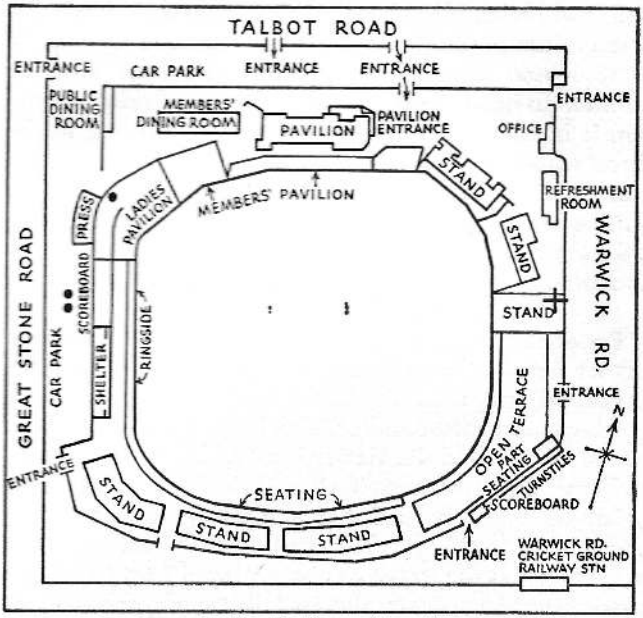
The Headingley ground is not the headquarters of the Yorkshire C.C.C., although the club's offices are in the city. This is not a good ground for England, as they have yet to defeat Australia on it.

they seem to like having their attention drawn to the various mannerisms of players, which come over so well on the television screen, such as Tayfield tapping his toes on the ground before batting or bowling, or Hutton's hand touching the peak of his cap. And finally, the commentator must occasionally explain the various Laws of Cricket which may be known well enough to the cricketer-viewer, but not apparently to many of the people who view cricket. Things such as how many runs behind on the first innings a side must be before it can be asked to follow on; when can the new ball be taken; or who can appeal against the light.

I have purposely gone fairly closely into this question of how much a Television commentator should talk, so as to try and show how difficult it is to please everybody. We just have to try and strike a happy medium. But I am afraid there will always be some dissatisfied viewers who will say why does he not *stop* talking, or why does he not *tell us more ?*

As we have said, there are three cameras at a cricket match, and usually two commentators are used, each one doing spells of about half an hour. E. W. Swanton, Peter West and myself share the five Test Matches between us. We use a lip microphone, not an open microphone like Sound. The lip microphone is a BBC development which is held close to the commentator's mouth, so that only *his* voice is broadcast ; and the scorer and anyone else can sit alongside him and talk in a perfectly normal voice without it coming over the air.

The commentator has headphones through which the producer can talk to him and let him know what picture he is going to show. Alternatively, the commentator can guide the producer by saying, 'Let's have a look at the field on the off-side,' or 'let's watch the bowler's action.' There is always a 'monitor' screen by the commentators so that they see the same picture which the viewers are



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+ Sound commentator's box. • Television cameras.
The commentators sit with two main cameras.

OLD TRAFFORD, MANCHESTER

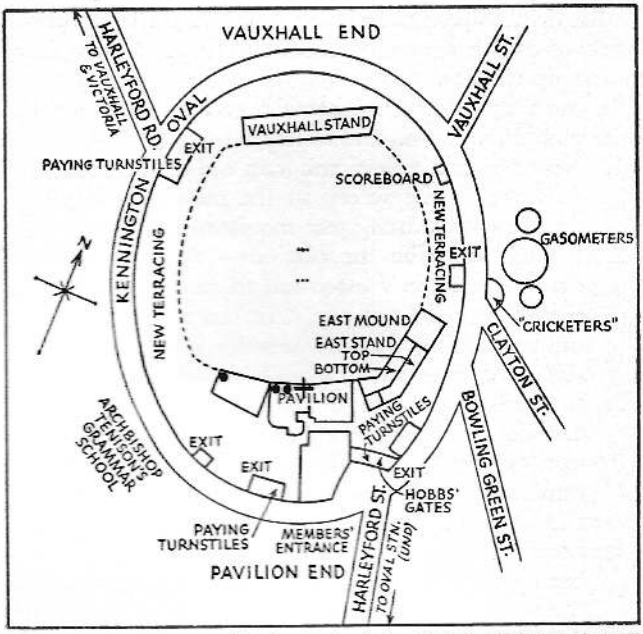
Originally owned by Manchester C.C., from 1857 to 1880, when it was transferred to Lancashire C.C.C. (formed in 1864). First Test played in 1884, against Australia. Suffered more damage through enemy-action than any other major cricket ground.

Approximate playing area: 4½ acres. Ground capacity: 38,000. Ground record: 107,712, *v* Australia in 1948 (five days).

Manchester is proverbially famous for its bad luck with the weather. The Test Matches against Australia in 1890 and 1938 were both abandoned without a ball being bowled. On the other hand, the Tests of 1934 (against Australia) and 1955 (against South Africa) were played under heat-wave conditions.

seeing at home. It is a bit difficult to start with, having to listen to the producer on the headphones, to look at the monitor and watch the play, all at the same time. In addition to hearing the producer's voice speaking to oneself, it is also possible to hear what he is saying to the three cameramen. We call this 'dirty talk-back'. The name speaks for itself ! Some commentators do not like it. Until one gets used to it, it can be most distracting. But it does enable one to know what the producer is planning, and what pictures the other two cameras, not on the air at the moment, are ready to show if required.

Personally I always look at the monitor just before the bowler bowls, then quickly look at the play with the naked eye and, when the stroke has been played, glance quickly back at the monitor. This helps me to know what action on the field the viewer is *not* seeing on his picture at home. For instance, if when I look at the monitor before the ball is bowled, I see a close-up of the batsman only, then I try to say when the bowler is starting to run up. As soon as the stroke has been played I try to tell the viewers quickly where the ball has gone and who is fielding it. It may be that the batsman hits the ball into the outfield. The producer will then probably switch from the close-up to a picture of the fieldsman chasing the ball. My job is then to identify which fieldsman it is and to say how many runs the batsmen are running, because the viewer cannot see this. Or vice versa, if the picture shows the batsmen running up and down the pitch, then I must say what is happening to the ball, and who is throwing it in. The question of giving the score is the same as for Sound, except that in Television the score-board can usually be shown – at least at the end of every over. If it is shown then all the commentator need say, for the benefit of the new viewers is, No. 3 is May, No. 4 Compton, and every few overs add something like . . . 'and that puts England 110 runs ahead of



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+ Sound commentator's box. • Television cameras.
The commentators sit with two main cameras.

KENNINGTON OVAL, LONDON

Headquarters of the Surrey C.C.C. Formerly a market garden, it was opened in 1845. During the second world war it was adapted for use as a P.O.W. camp and received a certain amount of war damage. The first Test to be played in England, against Australia in 1880, took place here. Two years later, when Australia gained their first Test victory in England, it played a part in the creation of the Ashes legend.

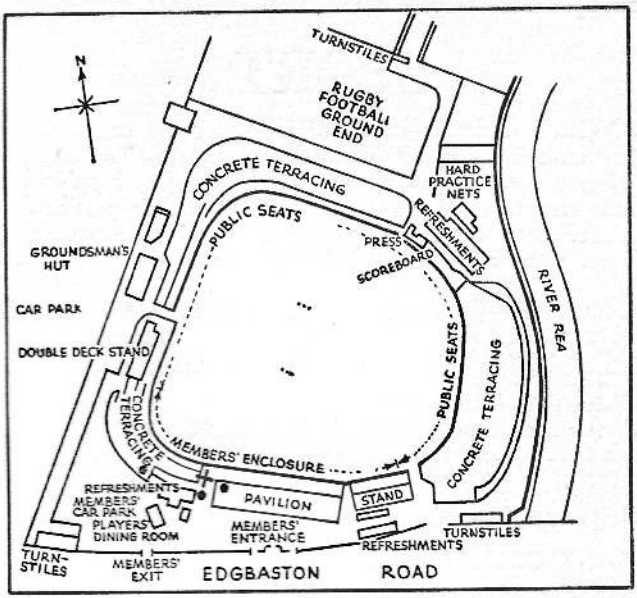
Approximate playing area: 7 acres. Ground capacity: 31,000. Ground record: 98,812 against Australia in 1953 (four days).

Probably the scene of more dramatic Test Matches than any other, as many Test rubbers are not settled until the final match, which, by tradition, is always played at the Oval.

South Africa with eight wickets to fall' . . . In addition, the score-card is shown from time to time, to bring late-comers up to date.

To sum up, there are certain golden rules for the Television commentator to follow :

1. Never speak unless you can *add* to the picture showing on the screen at the moment. So you *must* always watch your monitor.
2. Do not describe the obvious – if you want to draw the viewer's attention to an aeroplane in the picture do not say, 'Ah, an aeroplane !' – but something like – 'I wonder if the chap in that aeroplane can pick out Wardle's chinaman.'
3. Never try to criticize the umpire – admittedly one does get a marvellous view on Television from directly behind the bowler's arm. But remember in the case of an l.b.w. decision your view may be foreshortened and you cannot tell accurately the height of the ball. It may have been going over the top of the stumps – only the umpire can say with certainty.
4. Do not describe something going on outside the picture, but try to lead your producer and his cameras to the incident before you mention it.
5. Never refer to the players by their Christian names only. Personally, although I know some people do not, I like *Len* Hutton, *Denis* Compton, *Peter* May, etc., after all it was always *Jack* Hobbs, *Patsy* Hendren, *Frank* Woolley. But to use just Denis or Peter *without* the surname is inexcusable.
6. Remember that thousands of people are switching on *every* minute – so give the score at least at the end of each over, give the back details regularly from time to time, and always identify the players.



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+ Sound commentator's box. • Television cameras.
The commentators sit with two main cameras.

EDGBASTON, BIRMINGHAM

The ground was laid out in 1884 when the Warwickshire C.C.C. was re-formed. The first match was played there in 1886. First Test played in 1902, against Australia.

Approximate playing area: $3\frac{3}{4}$ acres. Ground capacity: in the process of being increased to 40,000.

The ground takes its place in the roster for Test Matches in 1957, when it will stage a Test between England and West Indies. Four Test Matches have been played at Edgbaston to date: two against Australia (1902 and 1909) and two against South Africa (in 1924 and 1929). Both visitors have unhappy memories of the ground. South Africa were all out for a first innings total of 30 in 1924 and Australia for a first innings total of 36 in 1902.

SPORT

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7. Finally, always remember that successful Television commentary is absolutely dependent on good teamwork between the producer, the cameramen, and the commentator – each has a different task to do, but without co-operation between them the final result on the viewer's screen can be a hopeless muddle.

PRESSING THE BUTTONS

We have told you about the Sound Broadcasting team. Well the Television set-up obviously has to be much bigger, and before reading this book you may not have realized that an outside broadcast has a producer in the same way as a studio show. In cricket he never sees the play with his naked eye (except when he comes up for air !). He sits shut up in the Mobile Control Room usually parked somewhere at the back of the pavilion. To find out more about the producer we asked Antony Craxton to explain what producing a match entails.

'Television Cricket Producer' sounds a contradiction in terms, for it would appear that cricket produces itself and all that is required of Television is to point a camera at the game. I hope to explain, if you read on, that this would hardly be practical and would make for extremely dull viewing.

The very first nightmare that hits the producer, if I may call him that for the moment, is the problem of transferring a game played on an area some 150 yards in diameter to a screen a few inches square. In Television the larger the area to be covered by our cameras, the greater the problem. Sports ideally suited to the medium are few – table tennis and boxing are two that leap to mind. Rugby football and ice hockey are infinitely more difficult, cricket and motor racing even more so, and golf almost impossible. For every sport so much depends

on the correct placing of cameras, and the area which they have to cover.

Long before a cricket match is televised from a ground for the first time, the producer must make a technical survey and decide on the best possible positions for the three cameras. However, grounds were never designed for Television and often the ideal positions are 'out of bounds' as it were; so the producer must look for the best alternative. But let us see what the ideal camera placings are.

1. It is essential to have one camera in a direct line with the two wickets, and it must be placed at the end which does not look into the sun. It must also be at such a height (usually thirty to forty feet) as to make it possible to get both the wickets, the bowler, and the batsmen all in the same picture, and thus give the viewer the best chance of following the ball as it is bowled.
2. The second camera should be alongside the one behind the wicket at approximately the same height, but if possible about fifteen yards to its left. This will mean it looks down over mid off or fine leg's head. This camera is generally used for showing the fielders in action in conjunction with the one behind the wicket.
3. A third camera is in some ways a luxury, but ideally should be placed over extra cover or long leg's head. It can be lower than the other two. This camera can be used for shots of the scoreboard, of the players as they walk to and from the pavilion, as well as for crowd scenes. When trained on the wicket it can give a magnificent close up view of a right-handed batsman's off-drive.

Some of you may wonder how we vary the size of our pictures. This is done by using different size lenses. Each camera can have four lenses or, alternatively, a 'zoom'

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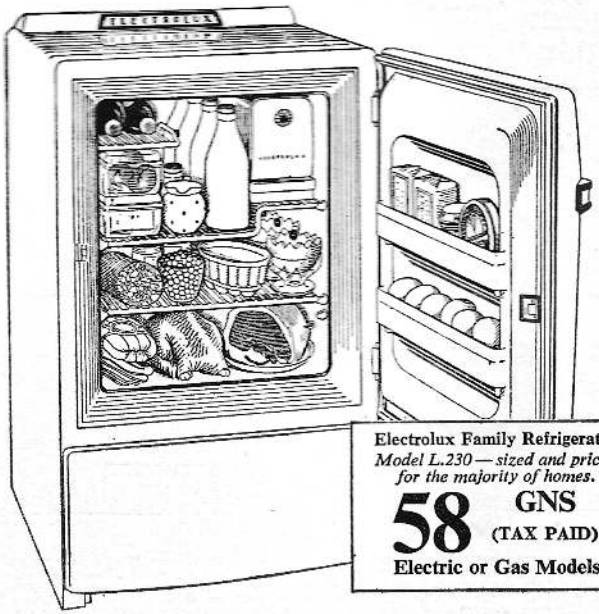

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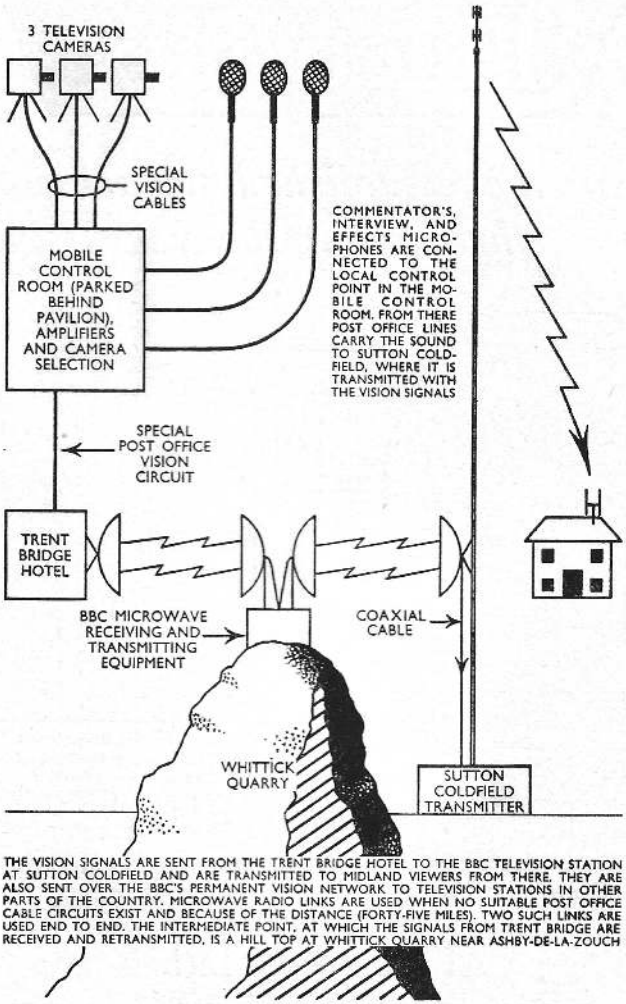
3 TELEVISION CAMERAS
SPECIAL VISION CABLES
MOBILE CONTROL ROOM (PARKED BEHIND PAVILION), AMPLIFIERS AND CAMERA SELECTION
COMMENTATOR'S, INTERVIEW, AND EFFECTS MICROPHONES ARE CONNECTED TO THE LOCAL CONTROL POINT IN THE MOBILE CONTROL ROOM. FROM THERE POST OFFICE LINES CARRY THE SOUND TO SUTTON COLDFIELD, WHERE IT IS TRANSMITTED WITH THE VISION SIGNALS
SPECIAL POST OFFICE VISION CIRCUIT
TRENT BRIDGE HOTEL
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COAXIAL CABLE
WHITTICK QUARRY
SUTTON COLDFIELD TRANSMITTER
THE VISION SIGNALS ARE SENT FROM THE TRENT BRIDGE HOTEL TO THE BBC TELEVISION STATION AT SUTTON COLDFIELD AND ARE TRANSMITTED TO MIDLAND VIEWERS FROM THERE. THEY ARE ALSO SENT OVER THE BBC'S PERMANENT VISION NETWORK TO TELEVISION STATIONS IN OTHER PARTS OF THE COUNTRY. MICROWAVE RADIO LINKS ARE USED WHEN NO SUITABLE POST OFFICE CABLE CIRCUITS EXIST AND BECAUSE OF THE DISTANCE (FORTY-FIVE MILES). TWO SUCH LINKS ARE USED END TO END. THE INTERMEDIATE POINT, AT WHICH THE SIGNALS FROM TRENT BRIDGE ARE RECEIVED AND RETRANSMITTED, IS A HILL TOP AT WHITTICK QUARRY NEAR ASHBY-DE-LA-ZOUCH

TELEVISION

Chain of Communications from Trent Bridge

lens. This is a remarkable invention which enables one to vary the size of a picture, within limits, at the press of a button. You can swoop in on the batsman as the bowler runs up to bowl and keep the picture in perfect focus all the time. For the technically minded I must also mention our 'Big Bill' which has a focal length of forty inches. It gives such a close-up that we warn cricketers that they can be lip read by the experienced, and so must be careful what they say!

Very often it is necessary to erect a platform on scaffolding to hold cameras and commentators. At Trent Bridge, for instance, a complex tubular structure has to be put up on the sloping slate roof of the pavilion, and our personnel are often seen precariously ascending the ladder. One of our more portly commentators finds this rather a trial and his efforts are often the subject of amusing comments and laughter from the crowd below! You may wonder why we go to such lengths to accommodate our cameras and commentators. The reason is that we cannot occupy any space where members of the public would normally be seated. A camera and cameraman placed at the front of a block of seats would inevitably prevent many people having a clear view of the game.

When we have decided on camera positions our work has only just begun, many other technical points having to be solved. There is the question of getting Post Office lines for our sound to be carried to the transmitter (see opposite), obtaining power to work our equipment, and also the often tricky problem of parking our large control vehicle. This mobile control room is the nerve centre of any Television outside broadcast. It is an articulated van, some twenty feet long and twelve feet high. At the Oval, however, no place has yet been found for this vehicle, and all the equipment has to be disgorged into a suitable room in the basement. You will thus appreciate that a

Television cricket producer works 'blind' and never sees the game with his naked eye while it is being televised. Look at the photograph of our Oval control room on page iii and you will see what I mean. There are five screens for me to watch. Unfortunately, the flashlight has hidden the fact that there are actual pictures on each screen. The three lower screens show me the pictures being taken at the moment by the three cameras and it is from these that, by pressing a button, I can select the one you will see on your screen at home. As soon as I have pressed the button the selected picture appears on the right-hand screen at the top. The fifth screen, the top one of the left of the picture, is virtually an ordinary television set. It enables the producer to watch and hear the preceding programme so that he knows exactly when they switch over to him. Sometimes it is a direct cue from another commentator at an outside broadcast, such as Ascot, Wimbledon, or the Open Golf Championships. At other times it may be one of the announcers saying . . . 'So we take you over now to the Oval'. The producer, by watching this screen, can not only warn commentators and cameramen when to start, but can also tell if by some horrible chance there is a breakdown during transmission. Instead of seeing Tyson coming up to bowl, he will see either Mary Malcolm or another BBC announcer apologizing, or those dreaded words 'Normal service will be resumed as soon as possible'.

There are many other things which occupy the producer's mind quite apart from these five screens which confront him. He has a microphone on his desk through which he can talk to his cameramen and commentators. He also wears headphones so that he can at the same time hear his cameramen talking to him. In recent years the BBC has also devised a special arrangement by which the commentators can use a local microphone at their side to talk to the producer. While they are doing so they

naturally have to muffle their commentary microphone so that you do not hear any rude remarks that may be passed to and fro between them! As Brian Johnston has already explained, the commentator has to be able to give a commentary while listening to the producer talking to him, and also conversations between the cameramen and producer that are going on all the time. You may wonder what sort of conversation is necessary during a cricket production. If you were with me in the van you would hear something like this going on almost non-stop, 'Camera one, go to your wide angle lens and show the off-side of the field. Camera two, we will take the score board at the end of this over. Camera three, zoom out a bit and include the slips. X is feeling for the ball outside the off-stump and may well give a catch in a minute'. Then to my commentator, 'Brian, I think we will make this the last over before handing back to Children's Television. I will show you a shot of the score-board at the end of the over, then a brief shot of Father Time (if we are at Lord's) before we fade out. Will you remind viewers that we will be back at 6.0 p.m. for the last half-hour of play, etc.'.

Another problem which always faces the cricket-producer is the question of showing the score. We try to show the score-board at least at the end of every other over, and if possible at the end of each over. The score-board has an awful lot of figures which the spectator on the ground can decipher from his score-card. But not so the viewer. So we also have a small visual score-card of our own which we show from time to time, so as to keep viewers up to date with the details of the wickets fallen, and also to show the bowling figures at the end of the innings.

In addition to the score-board and the score-card we have a visual summary at the end of the day. Jim Swanton and Peter West share this task for a Test series and go

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through the play, more particularly for those who have just returned from work and have been unable to view during the day. This innovation of the summary with the commentator in vision has proved to be very popular.

One amusing incident concerning these summaries happened at Nottingham in 1953 when Jim Swanton was the summarizer. As you may know, they have a large electric score-board there, and a few moments before Jim finished one of his summaries in vision at the end of the day's play, someone turned off the current and all the figures on the score-board vanished. Jim Swanton did not notice this happen, and when he came to the end of his summary he said, 'So we have reached the end of the first day's play with Australia's score . . .'. He looked up to check the score on the board and it had vanished, and with one of those twists of memory found that he had completely forgotten what it was. However, he regained his equilibrium and was seen to turn to his right and ask someone nearby what the score was. Luckily his informant knew the answer!

From all I have said you must have gathered that quite a large staff is necessary to rig and maintain the equipment. In fact, fifteen or so bodies are attached to a unit when it goes on the road. There is a Senior Television Engineer in charge of the technical side and he has under him three cameramen, one sound engineer, one general assistant, two men known as rack operators (they work in the control van in liaison with the cameramen and maintain the quality of the pictures) and usually some trainees. There are also drivers and riggers who have the vitally important and arduous job of humping yards and yards of cable connecting cameras and microphones. On an average outside broadcast nearly a mile of cable is used, and on a recent programme nearly three miles – and still they call it wireless!

In cricket, perhaps more than in any other televised

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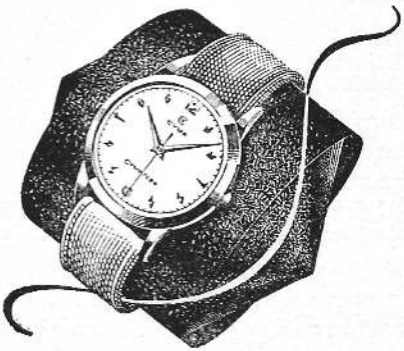

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but every **CYMA** has it!

sport, the producer should have a wide knowledge of the game, and above all, if possible, be 'cricket mad'. He will thus be able to anticipate as far as possible events in the field, and so help and guide his commentators and cameramen when necessary. If he is really keen on the game he stands less chance of relaxing for a moment and so missing a vital catch or some other important incident. And I can assure you, keen as I am, it is not always easy to concentrate for two hours on end in a temperature that can be anything up to 100°F.

An enthusiastic producer can undoubtedly make a rather dull match into enthralling viewing by the clever use of his cameras, both on and off the field. But he must never distract the viewer with off-field incidents – however amusing or dramatic – if there is the slightest danger of missing a ball being bowled. Anything can happen at cricket and usually does at the least expected moment. So he must use his judgment to pick the right time to show the oldest member fast asleep, or some small boy munching a bath bun.

I hope I have shown that cricket does not produce itself. On the other hand the ultimate success of televising a cricket match must depend on the players themselves no matter what tricks the producer may try in order to enliven the game.

SCORING FOR THE BBC

Law 4 of the Laws of Cricket reads as follows : 'All runs scored shall be recorded by the Scorers appointed for the purpose : the Scorers shall accept and acknowledge all instructions and signals given to them by the Umpires.'

So much for the official scorers, but so far no laws

have been made for the BBC scorers! If they had, I might not find it necessary to say so often, 'The last thing I seem to do is to score.'

Basically, the only score that needs to be kept is the total of runs scored by each side: such things as runs scored by batsmen, details of extras, and bowling analyses, are refinements that have been adopted over the years. It is interesting to note that the general score-book used today is, in its essentials, little different from that employed a century ago. Several different methods of scoring have been invented by various people over the years, but these have never come into universal usage.

I must confess that, although I have been engaged on the scoring side of broadcasting for several years, I have never been able to form a 'plan of campaign'. Different commentators have different ideas of the value of cricket records and statistics, and a fact that may appeal to one commentator may well be 'poison' to another. However, after several years with the principal commentators I find that I am now able to do the right type of 'homework' on the evening before the match.

I feel that one of my main duties is to act as a 'feed' to the commentators. To keep an interesting commentary going at some stages of a match is not so easy as it appears at the other end of a radio or television set. Once last season, when I was working with E. W. Swanton, we had a twenty-five minute period of commentary in which only nineteen balls were bowled, from which only two runs were scored and two wickets fell. This is a real strain on even the most expert commentator, and I find it is a great help to the commentator if I have some notes handy on which he can extemporize when things are slow. Notes of the results and leading performances in the equivalent matches between the two sides in recent seasons are a considerable help: with the outline of these earlier matches before him, the commentator is able to

keep interest flowing and, if he has seen the earlier matches, he can draw on his own memories and reflections upon them. For example, E. W. Swanton and I normally cover the two Middlesex *v* Surrey matches each season, and I find that my card covering the details of these matches since the war has come in useful every year.

I am expected to keep and have with me the full record of every player in first-class cricket during the current season. Also the complete career records of players who are near certain statistical targets are of interest, and an up-to-date county table is essential in a county match.

So much for the 'homework', and now to Lord's for the first day of a match. On the first morning I arrive a little earlier than usual to check the two teams for changes, find out the winner of the toss, and get things ready for the commentator's arrival.

The normal type of score-book is worse than useless for commentary purposes, so I adapted the system of cricket 'shorthand' I have used for many years. A reproduction of two pages from my score-book, covering South Africa's second innings against England at Lord's in 1955, appears on the following pages. Although it may appear complicated at first sight, I find that in practice it is much simpler than the normal score-book, and has the virtue that it can be checked at all stages of an innings. On the left-hand side of the score-book is a ball-by-ball record of the innings. Each line across the page represents an over bowled, while the various columns are used as follows :

1st column The names of the two bowlers are entered, one for each end, and a line in each alternate line thereafter so that it can be seen that the same bowler is continuing to bowl. When a change of bowling is made the name of the new bowler is entered. At the top of the column is a reference to which end the bowlers are operating from.

SOUTH AFRICA - 2ND INNINGS.

Pav End / N End	(A)	(B)			(A) McGREW	(B) GODDARD	
			(5·55)		CHEETHAM		
Statham	owt001	·····	3		1	0	LB2.
Trueman	ot···0	··003·	7	6·5	1	3	LB1.
"	·····	200400	13		1	9 ① out.	
"	001 ··	··000	18	6·48	2	9	
"	1··000	·ot···	16		3	9	LB1
"	·00000	1·····	17	6·22	3	10	
"	· ···	00000W	17		3	10	
						TAYFIELD	
"	000000	···1··	17	6·30	3	0	
CLOSE			17·2 in 35 mins		3* in 39 mins	0* in 5 mins	
	FOURTH DAY			(11·30)	Nothing hurt		
					ENDEAN		
Statham	·· ···	000000	17		0	0	
Trueman	000001	·····	18	11·36	1	0	
"	0000t00	·····	19		1	0	NB.
"	0000	01····	20	11·44	1	1	
"	· ···	000000	20		1	1	
"	00001·	····· 0	21	11·50	2	1	
"	000000	·· ···	21		2	1	
"	··0022	01 ···	26	11·58	6	2	
"	···· ··	000000	26		6	2	
"	t0001	····· 0	31	12·7	7	2	8H
"	1····	·00000	32		8	2	
"	000001	·· ··	36	12·15	12 ① caught	2	Right-hand.
"	·00001	1····	38		13 At close to Tyms (left), Mepsted	3	
Statham	020000	·····	40	12·21	15	3	
						McGLEW	
"	··0401	W1····	46	12·30	20 ②	1	
OFF FOR BAD LIGHT			46·3 in 95m		20* in 60 mins	1* in 5 mins	
			(2·20)				
Trueman	001 ·· 0	·41·	52		21	6 caught Mansfield bowled Keith	50 in 98 mins
Statham	·····	02W000	54	2·41	21	0	
"	000000	·····	58		21	0	
"	·001··	1···00	58	2·50	22	1	
"	401·1·	···1·0	63		24 caught	2	

South Africa rec'd 183 runs to win Mickey Spectacles.

BATSMAN IN						BAT		
5-55		McGlew	Bow	Statham	0	1/0	5-57	
		Goddard	c Evans	Statham	10	2/17	6-25	
5-57	0	Cheetham	retired hurt		3	-	6-30	retired - hit on elbow
6-25	10	Tayfield	c Evans	Statham	3	3/40	12-25	Sick - light very bad.
11-30	17	Endean						
12-25	40	McLean	b	Statham	8	4/68	2-40	playing back.
2-40	56	Keith						

LB 2, NB 1, LB 1, (5) NB 1, B 1

STATHAM	TRUEMAN	WARDLE				
1-0-1-1	1-0-3-0	1-0-2-0				
2-0-7-1	2-0-4-0					
3-0-8-1	3-0-5-0					
4-1-8-2 CLOSE	4-1-5-0 CLOSE					
5-2-8-2	5-1-6-0					
6-3-8-2	6-1-7-0					
7-4-8-2	7-1-8-0					
8-5-8-2	8-1-13-0					
9-6-8-2	9-1-14-0					
10-6-9-2	10-2-18-0					
11-6-11-2	11-2-21-0					
12-6-17-3	12-3-24-0					
13-6-19-4	13-3-31-0					
14-6-21-4						

2nd column Marked 'A'. Every ball received by the 'A' batsman is denoted by a figure, a dot being entered when the 'A' batsman is at the bowler's end. The figure '0' means that no runs were scored off the ball. The fall of a wicket is denoted by 'W'. The elongated cross denotes a reference to the last column and refers to the scoring of extras. If an odd number of runs are scored, the figures move to column 'B' and the dots to column 'A'. .

3rd column The same remarks apply as to column 'A', but this time for the 'B' batsman.

4th column A note of the total of runs scored to the end of each over, and the entry every other over or so of the time at that point. The time in a circle shows the time at the start of the innings, or resumption after an interval. From this column it is possible to answer such queries as : 'What was the score at 12.15 p.m. ?' or 'How many runs have been scored in the last hour ?'

5th column Marked 'A'. This column, together with the 6th column, are the most important of all, as these show the state of a batsman's innings. His score at the end of each over is given, the small figure in a circle from time to time showing the number of fours he has hit to that point. For each four I normally make a note as to its destination, since the stroke made does not always give a true picture of the direction. I use the following terms, anti-clockwise round the wicket : snick, late cut, cut, square, cover, extra-cover, off-drive, straight, on-drive, mid-wicket, pull or hook, square leg, sweep and glance. The timing of a batsman's innings, together with notes of any chances, etc., are also given in these columns. At each interval I note the time the batsman has been at the wicket up to that point, a very essential step in a long innings. The 5th and 2nd columns, both being marked 'A' are related to each other. When a wicket falls, marked in column 2 by a 'W', a thick line is drawn across column 5 and the name of the new batsman entered.

6th column Marked 'B'. The foregoing paragraph applies again, except that this time it is columns 3 and 6 which are related.

7th column This is probably self-explanatory from the entries shown. Details of extras, time of milestones such as 50, 100, etc., a note of the weather such as 'bad light' or 'raining', the taking of a new ball, etc.

The detail on the right-hand side of the score-book is fairly easy to follow. At the top of the page is the actual score-board, showing the time and score at which each batsman went in to bat, the time, score, and order of his dismissal, etc. At the foot of the page I maintain a running bowling analysis, over by over, with the result that the commentator is able to give the figures for each bowler as and when he pleases.

One question that is asked more than any other is, 'How many more balls this over?' As listeners and viewers are aware, I am sometimes caught out on this query, and I think it is only fair that the reason for this apparent lapse should be given. Commentators have an awkward habit of asking me a question at the start of an over, for which reference has to be made to one of the books I have with me. This involves having one eye on the cricket and one eye on the book, and, with the best will in the world, it is easy to miss the bowling of a ball, especially when a slow bowler is in action. Then, just before the end of the over comes the question, and my reply of 'Two more' is followed by the bowling of only one more ball and the end of the over. Then is my face red! The difficulty is more acute during Test Matches when we have two commentators. One is watching the cricket and commenting on the play, while the other is making his final preparations for the close of play summary. Questions come from both sides and so I occasionally miss a ball.

Here is an example of the value of this method over the

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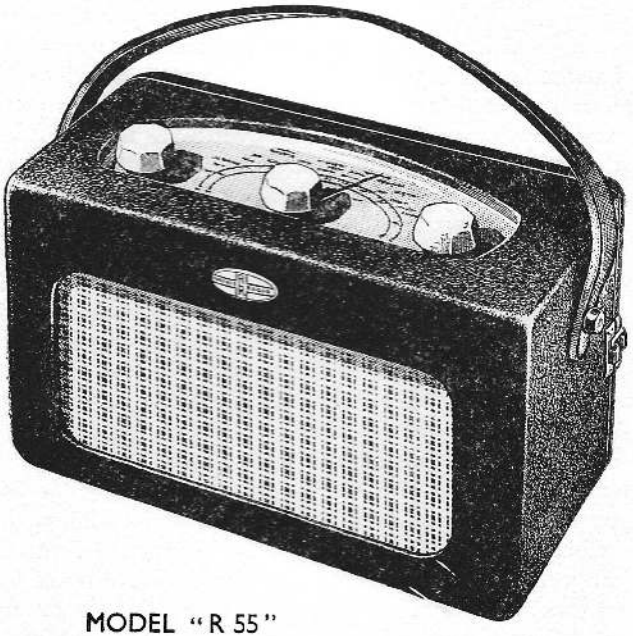

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normal type of score-book. On the second day of the England *v* Pakistan Test match at Nottingham, in 1954, Denis Compton and Trevor Bailey shared in a fifth wicket stand of 192 that lasted for only 108 minutes. Compton scored 164 of the runs, Bailey 27, and there was one extra. Clearly, to comment on the respective share of the runs, the number of balls each batsman received must be known. On that occasion Compton received 133 balls and Bailey 84, so that the latter's scoring rate was not as slow as it might have appeared to the spectators, and certainly not as slow as would be indicated by the bald total and time of stand.

BBC scoring, however, does not end here. The commentators know by now that I have a vast store of facts and figures covering the more unusual type of cricket statistic, most of them rarely, if ever, seen in print. (These may one day be published, but at the moment I hold the only MS.) Various questions have to be answered each match, from the easy to the almost impossible, and I am expected to answer them 'off the cuff'.

Rex Alston, during the England *v* Pakistan Test at Nottingham in 1954, bowled me what is probably the swiftest yorker I have ever received. Fazal Mahmood was batting at the time with the assistance of a runner, and Rex turned to me and asked, 'Roy, has a batsman with a runner ever scored a century in first-class cricket?' I wonder how many people could have answered that one. Luckily for me, the odd type of incident has always had more interest for me than the straightforward cricket record, and I was able to give an immediate answer: 'R. C. M. Kimpton, playing for Oxford University *v* Lancashire at Oxford in 1936, had a runner and scored 102. As he scored 88 of his runs by strokes which reached the boundary, he needed the runner for only 14 runs.'

Again, during the Champion County *v* Rest of England match at the Oval in September 1955, E. W. Swanton

presented me with a yorker of a different kind. During one broadcast there was a short interval while one of the batsmen went off the field. Robin Marlar then amused himself for a few minutes by bowling left-arm, and Jim Swanton commented on this. In my appointed role of 'feed' I passed him a note reminding him that Hanif Mohammed had bowled both right- and left-arm for Pakistan at Taunton a year earlier and had taken a wicket with a left-arm delivery. This information was passed over the microphone, and then Jim turned round and asked, 'Well, Roy, can you think of another case?' Luckily, I was able to add that of C. E. M. Wilson for Cambridge University *v* Surrey at the Oval in 1895, when a left-arm delivery of his broke a stubborn partnership that had already added over 300 runs. I would have regarded myself as 'out' if I had not had this other instance available.

The idea for this book came from a conversation between Brian Johnston and myself during a Test Match, and thinking of Brian reminds me of one outstanding record in which we were both concerned. Alec Bedser, during the fourth Test against Australia at Leeds in 1953, needed to bowl only a few more overs to pass Clarrie Grimmett's record of having bowled the most balls in Test cricket. By an amazing coincidence, Bedser took his 216th wicket in Test cricket, equalling Grimmett's record, with his 14,573rd ball in Test cricket, only three more balls than Grimmett bowled for the same total of wickets.

Perhaps I should make one thing clear. On Sound broadcasts an 'open' microphone is used, with the result that I have to pass written notes to the commentator. On Television, as we have shown, we use a 'lip' microphone, so that I am able to talk in a normal voice to the commentator while the broadcast is in progress.

It was not until I sat down to write this article that I

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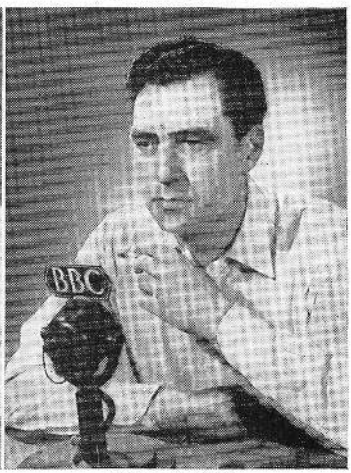
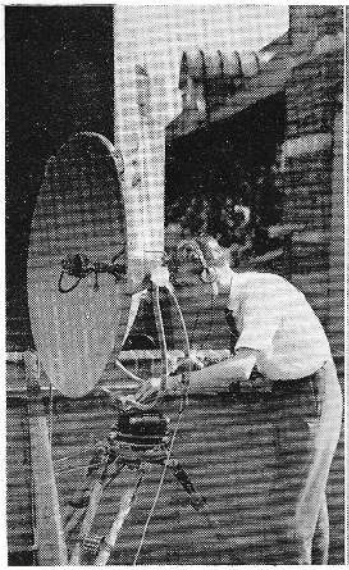
PETER WEST, E. W. SWANTON, ROY WEBBER, BRIAN JOHNSTON.

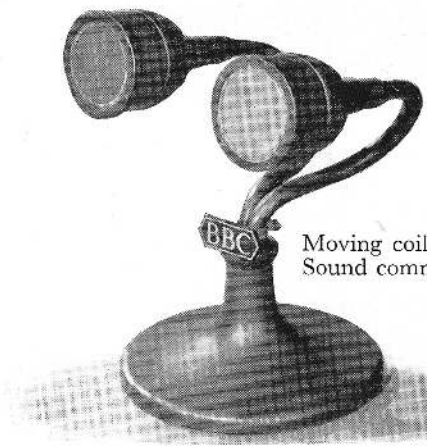


REX ALSTON JOHN ARLOTT
THE BBC SOUND COMMENTATORS



Effects: (parabolic type).

Lip: used by Television commentators.



Moving coil: used by Sound commentators.

THE THREE MICROPHONES USED BY THE BBC SOUND AND TELEVISION SERVICES WHEN BROADCASTING CRICKET

realized just how much a BBC scorer has to do and is expected to know. If he confined himself to straight scoring he would be doing his job, but if he provides other material he helps the broadcast, and I am sure that commentators would agree that their job is made easier when a scorer is with them.

Summing up, a scorer supplies the actual score as the match progresses, a sheet of notes such as missed chances, times of various scores, the arrival of a new ball, etc., and a note of the facts and figures that emerge from a day's play. The final notes have to be made very quickly at the end of the day, so that before the players have entered the pavilion, the commentator is in a position to give a summary of the day's play.

Different commentators like different kinds of notes, an easy thing when only one commentator is engaged, but rather more complicated if two are used. In the fifth Test against South Africa at the Oval in 1955 I was reduced almost to frenzy, as I had to make the following entries every time a wicket fell :

a. in my master score-book for future reference.
b. on a score-card for Brian Johnston.
c. on a sheet of a completely different kind for E. W. Swanton.
d. on the card which is shown as a caption on television screens.

By the time I had made all these entries and prepared for the new batsman, a ball or two had usually been bowled. Luckily no bowler achieved a 'hat-trick', but if one had, then I should have been booked for the busiest five minutes of my life.

However, although the work is far harder and much more concentrated than is usually realized, I would not change. I love cricket and have watched or played it all my life. Now that I am paid to watch it, what more could one ask in this imperfect world ?

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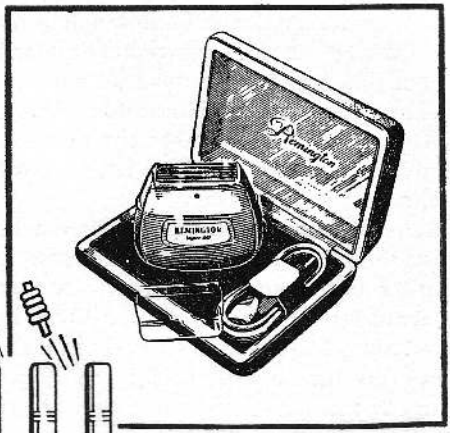

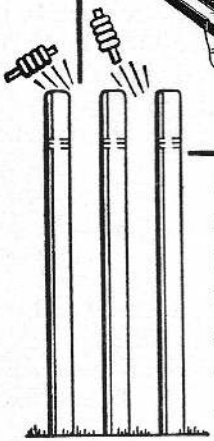

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GLOSSARY

The following glossary of cricket terms used by commentators covers all the various points made in both Sound and Television broadcasts.

ALL-ROUNDER
A term used to denote a player who is both a batsman and bowler for his side. In effect, an all-rounder is a player who bats reasonably high in the batting order and is also a front-line bowler and not just a bowler who goes on for occasional overs.

APPEAL
If the fielding side believes that a batsman is out, they appeal to the umpire with the call of 'How's that?' very often shortened to 'Zat'. An appeal covers all methods of dismissal.

ASHES
The mythical trophy for which all Test Matches between England and Australia are played. The origin of the term goes back to August 1882, when Australia defeated England by seven runs at the Oval and so secured their first Test victory in England. On the following day the *Sporting Times* published an obituary for English cricket, as follows:

In affectionate remembrance
of
English Cricket
which died at the Oval, 29 August, 1882, deeply lamented by a large circle of sorrowing friends and acquaintances.
R.I.P.
N.B. The body will be cremated and the Ashes taken to Australia.

In the following winter (1882–3) the Hon. Ivo Bligh took a team to Australia and won two of three Test Matches arranged. At the end of the third match some ladies burnt a stump and sealed the Ashes in a small urn and presented it to the England captain, later Earl Darnley. The urn was his private property until his

death in 1927 when it was bequeathed to the M.C.C., and is now kept at Lord's. The Ashes, therefore, exist, but are not actually played for and do not change hands.

BACKING UP

A term used for the non-striker when he advances a few paces up the wicket after the delivery of the ball with the expectation of a possible run, usually to facilitate the taking of a short single. The term 'backing up' is also applied to the fielding side, who, when the ball is returned to the wicket-keeper or bowler, cover that player in case he misses the ball.

BACKWARD POINT

See Field-placing diagram.

BALL

The weight of the ball must be between $5\frac{1}{2}$ ounces and $5\frac{3}{4}$ ounces and it must measure not less than $8\frac{13}{16}$ inches in circumference or more than 9 inches.

BAT

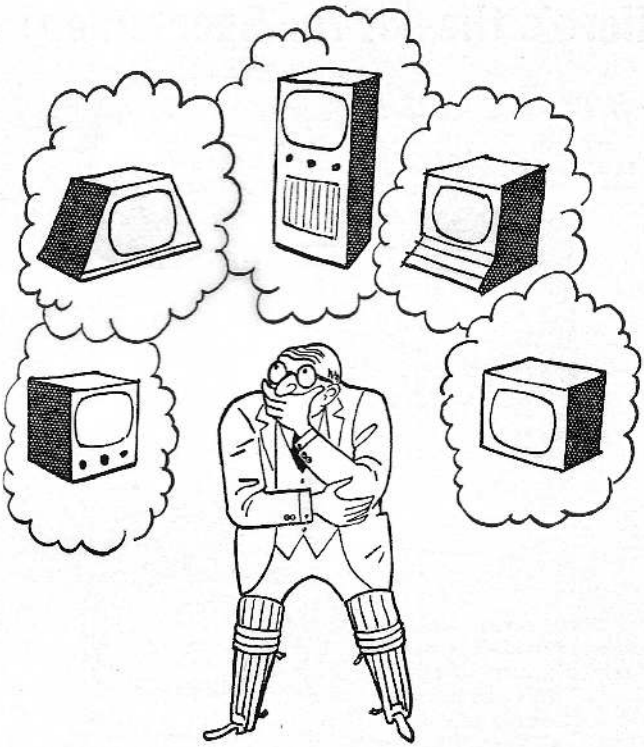
The implement with which the batsman hits the ball in an attempt to score runs. The bat must not exceed $4\frac{1}{4}$ inches at its widest part and must not be more than 38 inches in length.

BENEFIT MATCH

Counties normally award a benefit match to a player of long service at least once in his career. He is normally given the choice of the match and takes all the proceeds from the turnstiles (not for stand seats) after paying all expenses of the home (the benefit match) and the away fixture against the same county. In addition the player has a subscription list, together with an agreed number of collections during the season. Most players also undertake a series of Sunday matches in aid of their benefit and may also derive a certain amount of money from other outside events.

BLOCK HOLE

The hole made by a batsman when he marks the position of his guard given by the umpire.



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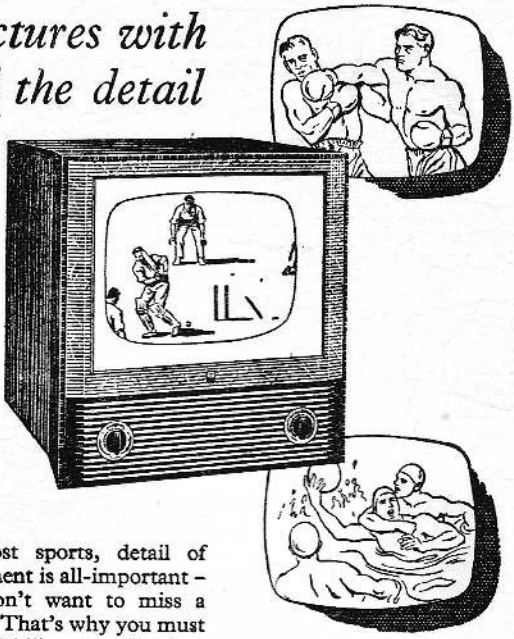

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BOARD OF CONTROL
Consists of the President of the M.C.C. (or his nominee), not more than five members of the M.C.C. committee, one representative from each of the first ten counties in the previous season's Championship and one representative from each county which stages a Test Match if it is not already represented.

BOUNCER
See 'Bumper'.

BOUNDARY
The outside limit of the playing area. The award of runs for a boundary is four, but if the ball clears the boundary without first touching the ground six runs are scored. A fielder may catch a ball outside the boundary, so long as his feet are *within* the boundary and no part of his person is grounded outside the line.

BOWLED
A batsman is dismissed 'bowled' if the ball breaks the wicket, even if the ball first touches his bat or person.

BOWLING CREASE
The line from which the bowler delivers the ball, 8 feet 8 inches in length and equidistant each side of the stumps. The return crease turns back at right angles at each end of the bowling crease and is deemed to be of unlimited length.

BREAK BACK
An obsolete term for the off-break, usually applied to fast bowlers. The ball is not spun; it is done by body-action.

BUMP BALL
A ball which the batsman hits hard into the ground, and when fielded by a fielder close to the wicket gives the appearance of being a catch.

BUMPER
A ball that rises sharply from the pitch, and to do this the ball is usually pitched short. In the main a bumper is used only by fast and fast-medium bowlers.

BYE
Run scored by a ball that passes the wicket without touching the bat or batsman and which the wicket-keeper fails to stop. If the ball touches any part of the batsman, except his hands, the runs are scored as leg-byes.

CAUGHT
A batsman is out 'caught' if a ball from the stroke of the bat, or of the hand holding the bat, be caught by the fielder before the ball touches the ground. The ball may be hugged to, or lodged in, the fielder's body or clothing. The fielder must have both feet inside the playing area when the catch is made. Providing that the ball does not touch the ground, the hand making the catch may do so.

CHAMPIONSHIP PENNANT
A trophy to denote the holders of the County Cricket Championship. Instituted by Warwickshire in 1951, the pennant is given by the county holding the Championship to the winners in the following season. Warwickshire gave a pennant to Surrey at the end of the 1952 season, and when Surrey fail to hold the title they will give a pennant to the new Champions. The pennant shows the year of the Championship, the holder's badge in the centre, and the badges of the other sixteen first-class counties round the edge of the pennant.

CHINAMAN
The left-arm bowler's off-break to a right-handed batsman.

CHOP
A form of late cut, made by bringing the bat *down* sharply on the ball just as it is about to pass the batsman on the off-side.

CLOSE FIELD
The fielding positions close to the batsman, i.e., slips, short-legs, silly point, silly mid off, and mid on, etc.

CLOSE OF PLAY
See 'Start of Play', etc.

COUNTY CHAMPIONSHIP

Seventeen counties compete in the Championship, each team playing twenty-eight matches (home and away matches against twelve counties and either home or away against the other four). The county gaining the most points wins the Championship. The award of points is as follows:

12 points for a win.
4 points for a first innings lead in a drawn match.
4 points for a first innings lead in a match subsequently lost.
6 points for a tie match.
2 points to each side for a tie on first innings in a drawn match.

COVER POINT

See Field-placing diagram.

COVERING THE PITCH

The pitch shall not be completely covered during the match unless special regulations provide for this course to be taken. Covers used to protect the run-up for the bowlers shall not extend to a greater distance than $3\frac{1}{2}$ feet in front of the popping crease. In Test cricket a pitch may be completely covered for twenty-four hours before the agreed start of the match, i.e., from 11.30 a.m. on Wednesday for a match due to start on Thursday. The pitch may remain completely covered up to the start of play. For example, the wicket was completely covered until the fourth day of the Test Match between England and Pakistan at Lord's in 1954, as play did not start until 3.45 p.m. on the fourth day. Once play has started only the ends of the wicket may be covered.

(*During 1955–6 winter an amendment allowing the covering of a wicket for any period before the start of the match was agreed upon, a request being sent to the Australian Board of Control for their agreement to cover the Test Matches in 1956.*)

COW SHOT

A term used to denote a swipe across the flight of a ball,

from off to leg, sending the ball to the deep mid wicket area, if the batsman connects!

CROSS BATTED

A stroke made with the bat when out of the true perpendicular, often the same principle as the 'cow shot'.

CRUMBLING WICKET

A wicket which, due to the absence of rain, is dry and breaks up on the surface owing to wear. On a wicket of this nature a ball can turn and lift sharply, therefore being of more assistance to the spinners.

CUTTER

A ball delivered by a bowler which moves one way in the air and changes direction upon hitting the ground. An off-cutter is a ball which swings in the air as an outswinger and then acts as an off-break upon hitting the ground. A leg-cutter, the more usual type, is an inswinger through the air, which turns into a fast leg-break upon hitting the ground. The ball is bowled by 'cutting' across the seam in the action of delivery, as opposed to normal finger spin.

DEAD BALL

The ball shall be held to be 'dead', on being in the opinion of the umpire finally settled in the hands of the wicket-keeper or bowler. The ball also becomes 'dead' upon lodging in a batsman's clothing or equipment, on the call of 'time' or 'over', or on the batsman being out for any reason. The ball shall cease to be 'dead' upon the bowler starting his run. An umpire may call a ball 'dead' if satisfied that the batsman was not ready to receive the ball and made no attempt to play it, or if the bowler drops the ball accidentally before delivery. If one or both bails fall from the striker's wicket before he receives the ball, the umpire may call 'dead ball'. The ball does not become 'dead' upon hitting an umpire or if it breaks the wicket, unless in the latter case a batsman is out.

DECLARATION OF AN INNINGS

The batting captain may declare an innings closed at

any time on the second and succeeding days of a Test Match. For domestic first-class cricket in England, however, an experimental law has been in force for some seasons, allowing a declaration at any time on the first day of a match.

DRAG

Most fast bowlers, in their delivery stride, drag their back foot over the bowling crease when delivering the ball, so that although the foot has landed behind the bowling crease it is technically a no-ball. The drag varies from bowler to bowler, but it is not always, as generally supposed, confined to fast bowlers. Certain umpires now allow a bowler to drag so long as the back foot lands on the ground at an agreed distance behind the bowling crease, usually about two feet, a further mark sometimes being made by the umpire for this purpose, although the laws do not cover this action. Viewers can often see a bowler making his own mark behind the bowling crease with the aid of the studs in his boot. N.B. All orthodox bowlers are apt to bowl no-balls, *as the weight must be on the front foot at the moment of delivery.* This means that the back foot must be in the air and, due to the balance being forward, is liable to have passed the line before the ball is released. (Try it and see.)

EXTRAS

Are runs added to the score, but not actually scored by the batsman. They are byes, leg-byes, wides, and no-balls.

FIRST-CLASS COUNTY

A team which competes in the County Cricket Championship. These are seventeen in number: Derbyshire, Essex, Glamorgan, Gloucestershire, Hampshire, Kent, Lancashire, Leicestershire, Middlesex, Northamptonshire, Nottinghamshire, Somerset, Surrey, Sussex, Warwickshire, Worcestershire, and Yorkshire.

FLIGHT

The term used for a ball so delivered that in its passage through the air the batsman is deceived as to the spot

on which it will touch the ground. Spin aids flight as the ball is inclined to dip just before hitting the ground.

FOLLOW-ON

The law in all first-class cricket in England is that the side which bats first and leads by 150 runs or more at the end of an innings by each side, *may* ask the side batting second to follow their innings and bat again. The required margin for a two-day match is 100 runs, and for a one-day match seventy-five runs. If there is no play on the first day of a three-day match, then the rules for two-day matches apply, and the required deficit for a follow-on is 100 runs.

FORWARD STROKE

A stroke played by advancing the left foot down the wicket. (For left-handed batsmen it is naturally the right foot.)

FULL TOSS OR FULL PITCH

A ball which reaches the batsman at the popping crease without pitching, or a ball made into a full toss by a batsman advancing down the wicket and hitting the ball before it touches the ground.

GARDENING

See 'Wet Wicket'.

GOOGLY

A ball bowled out of the back of the right hand with what looks like a leg-break action, but which spins as an off-break when hitting the ground and so turns 'the wrong way' to what the batsman is expecting.

GOOGLY BY A LEFT-ARM BOWLER

In the case of a left-arm bowler, the ball turns from leg to off, when the batsman is expecting the left-arm bowler's off-break, known as the 'chinaman'.

GO WITH HIS ARM

A term used to denote a ball bowled by a right-arm bowler where the ball appears to go with the direction of his arm and is, in effect, a continuation of an out-swinger. The reverse is true for a left-arm bowler.

GREEN WICKET
As the name suggests, a wicket well covered with plenty of grass, which early in the day contains plenty of moisture; this usually aids the pace bowler to get extra life and lift out of the wicket and assists in the bowling of cutters.

GROUND, WEATHER, AND LIGHT
The captains are responsible for decisions regarding the fitness of the pitch for play. Should they disagree, as is so often the case, then the umpires take over and make the decision. Play may be stopped for bad light if conditions are so bad that it is unreasonable or dangerous for play to continue. The players are not allowed to appeal against the light, the decision always being left to the umpires, and they are to reach their decision without reference to the captain of the fielding side. (At a meeting in November 1955, it was decided that in 1956 the batsmen would be allowed one appeal against the light in each session of play.)

GUARD
Given to the batsman by the bowler's umpire, so that the batsman knows the position of his bat and feet in relation to the three stumps he is guarding. Guard should be given from *over* the bowler's wicket and is normally given as: centre, middle and leg, and leg-stump.

HALF VOLLEY
A ball which the bat strikes just after the ball leaves the ground.

HANDLED BALL
Either batsman may be dismissed 'handled ball' if he touches the ball, while in play, with his hands, unless he does so at the request of the fielding side.

HAT TRICK
The feat of a bowler taking three wickets with three consecutive deliveries, either in one over or spread over two overs. By long-standing custom three wickets in three

balls spread over two innings of the *same* match is regarded as a 'hat trick', but the limit ends there and three wickets in three balls spread over two matches do not qualify for a 'hat trick'.

HIT BALL TWICE

Unless the stroke is made in defence of his wicket, a batsman may not hit the ball twice.

HIT WICKET

A batsman may be dismissed 'hit wicket' if he hits the stumps and dislodges a bail while in the act of making a stroke.

HOOK

A stroke made to a short rising ball, usually on the wicket or leg-side, which is hit to leg. This is in fact a back stroke, in which the batsman moves his right foot back towards the off-stump, always placing it far enough across to be outside the line of the ball, and turning his body front-ways at the same time.

INSWINGER

A ball which swerves from off to leg in flight, thus moving into the batsman while still in the air.

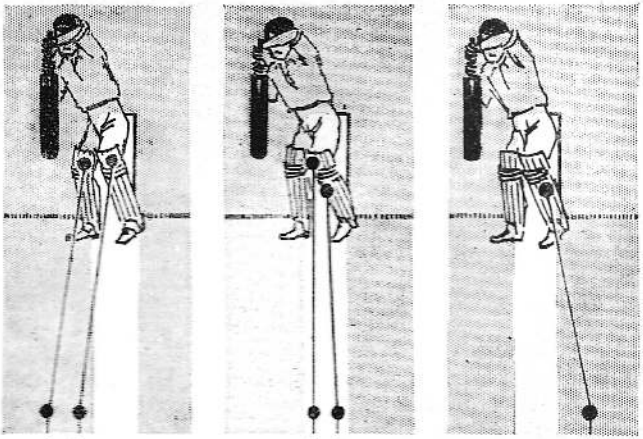
LATE CUT

A stroke played late to a short ball outside the off-stump by stepping across with the right foot and hitting the ball down with a wristy action, so sending it past the slips.

LEG BEFORE WICKET

This method of dismissal causes much more trouble than the rest of the laws put together, and it is essential to point out that the only person who is really in a position to make a decision is the umpire at the bowler's end. From the boundary it is impossible to judge. The umpire has four questions to ask himself for every l.b.w. appeal and the answer must be 'yes' in each case before the batsman can be given out:

a. Would the ball have hit the wicket? (If the answer is 'no', then the other questions do not apply.)



1 2 3 4 5

1. Point of impact on batsman not between wicket and wicket: NOT OUT. 2. If the off-break will not cause ball to miss the leg stump, and subject to the angle of rise: OUT. 3. Subject to the angle of rise: OUT. 4. If the leg-break will not cause ball to miss the off stump, and subject to the angle of rise: OUT. 5. Ball pitching outside the leg stump: NOT OUT.

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b. Did the ball pitch on a straight line between wicket and wicket (this includes a ball played full pitch by the batsman) or did it pitch on the off-side of the wicket?

c. Was it part of the striker's person, other than the hand, which first intercepted the ball?

d. Was that part of the striker's person in a straight line between wicket and wicket at the moment of impact, irrespective of the height of point of impact? *(see diagram).*

LEG-BREAK

A ball which turns across the face of the bat towards the off-side of the wicket. The orthodox spin for a left-arm bowler is a leg-break to a right-handed batsman, while being an off-break to a left-handed batsman.

LEG-BYES

Leg-byes are scored if the ball was deflected by the bats-

man with any part of his person except the hands *when attempting a stroke.* If the runs are the result of deliberate padding away of the ball by the batsman, the umpires shall cancel the runs made and instruct the batsmen to resume their positions at the wicket held before the runs were scored.

LEG-CUTTER
See 'Cutter'.

LEG-SIDE
The side of the field behind the batsman as he takes his stance at the wicket.

LEG THEORY
A method of bowling where the ball is pitched consistently on or just outside the leg-stump, with an array of fielders on the leg-side. These fielders are usually known as the leg-trap. This type of attack constricts the batsman's attacking strokes and is responsible for much dull cricket.

LENGTH
A good-length ball is one which pitches on the wicket at such a distance from the batsman as to make him uncertain whether to play a backward or forward stroke. It is a ball which he cannot reach comfortably by playing forward, or adequately deal with by playing back, as the ball is too far up for the latter type of stroke.

LIGHT
See 'Ground, Weather, and Light'.

LOB BOWLING
A method of bowling which is rarely seen in first class cricket today. Bowled underarm, it is a survival of the earliest known form of bowling.

LONG HOP
A short-pitched ball.

LONG OFF, LONG ON, AND LONG LEG
See Field-placing diagram.

LOST BALL

A term rarely used in first-class cricket. The run allowance for a lost ball is six runs, and a new ball, similar in wear to that lost, is brought into play. In first-class cricket a lost ball is usually one that has been struck out of the ground, so the hit counts six in any case. If the batsmen have run more than six runs before the ball is called 'lost ball', the runs made are added to the score and the penalty of six does not come into effect, but if less than six runs have been made, six runs in all are added to the score.

LUNCH INTERVAL

See 'Start and Close of Play, and Intervals'.

MAIDEN OVER

An over off which no runs are scored by the batsmen.

MID OFF AND MID ON

See Field-placing diagram.

MOWING

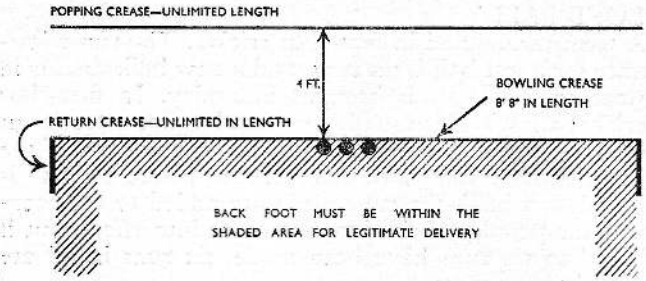
See 'Rolling, Mowing, and Watering'.

NEW BALL

Subject to agreement to the contrary, either captain may demand a new ball at the start of each innings, and this step is practically always taken. Once the innings has started, the fielding captain may claim a new ball for the use of his bowlers at agreed stages. The rule in force for 1956 is for a new ball to be taken after the scoring of 200 runs or the bowling of the seventy-fifth over, whichever is the earlier. The taking of the new ball may be delayed, but the counting for a further new ball does not start until the new ball is taken. If the fielding captain delays taking a new ball until the score has reached say 230, another new ball is not available until the score has reached 430, or seventy-five overs have been bowled.

NO-BALL

A no-ball is called for infringement of the laws under two headings. First, the ball must be bowled, not thrown or jerked. Second, the bowler must have some part of one



foot behind the bowling crease and inside the return crease (it need not be grounded), and not touching or grounded over either crease, at the moment of delivery. If the umpire considers that the ball is thrown he may no-ball the bowler, this action normally being taken by the square-leg umpire. At the turn of the century a number of throwers 'bowled' in first-class cricket, but few cases have been recorded in recent years. A bowler may deliver the ball with both feet behind the bowling crease, but it is essential for at least part of one foot to be behind the bowling crease, and this foot must not be touching the actual line. This is probably the most difficult law for the umpires to interpret, the drag (see 'Drag') of most pace bowlers causing trouble. It is now the normal practice to allow a bowler 'half his drag'. This means, in effect, that if a bowler drags his back foot for four feet, the umpire will insist that his back foot drops about two feet behind the bowling crease. In practice, this does not work out at all well, as the bowler's back foot is usually well over the crease before the ball is actually released from his hand. The ball does not become 'dead' upon the call of 'no-ball', and if runs are scored by the batsman they are credited to his score and debited to the bowler. If no runs are scored, then one no-ball is added to the extras. The only methods in which a batsman may be dismissed off a no-ball are: run out; obstructing the field; handled the ball and hit

ball twice. Any byes or leg-byes that are made off a no-ball are scored as no-balls.

A no-ball does not count in the over, so an extra ball has to be bowled for every no-ball bowled, in order that the over may consist of six legitimate deliveries.

OBSTRUCTING THE FIELD

Either batsman can be dismissed 'obstructing the field' if he wilfully obstructs the other side. If the obstruction prevents a ball from being caught then it is the striker who is out. The only question that the umpire has to ask himself is: 'Was the obstruction wilful?' This is the rarest method of dismissal in first-class cricket and only one case has been recorded in broadcasting history. L. Hutton, playing for England *v* South Africa in the fifth Test at the Oval in 1951, was given out under this law when, in attempting to protect his wicket from a falling ball, he prevented W. R. Endean, the wicket-keeper, from making a catch.

OFF-BREAK

A ball which pitches on the off-side of the wicket and turns in towards the batsman and leg-side of the wicket. Usually bowled by a right-arm bowler, it is referred to as orthodox spin. Spun mainly by the first finger of the right hand, the action is like turning a door handle.

OFF-CUTTER

See 'Cutter'.

OFF-SIDE

The side of the field in front of the batsman as he takes his stance at the wicket.

ONE SHORT

See 'Short Run'.

ORTHODOX OR NATURAL SPIN

The right-arm off-break bowler and the left-arm leg-break bowler, both of whom deliver the ball out of the front of the hand. (See 'Off-break'.)

OUTFIELD
The portion of the playing area which is some distance from the wicket, usually regarded as the fielding positions nearer the boundary than the wicket.

OUT OF HIS GROUND
A batsman must have some part of his bat or person grounded behind the popping crease in order to prevent being run out or stumped. (N.B. A foot placed on the line is 'out'.) It is not enough for a batsman to have his foot or bat in the air behind the crease, *it must be grounded.* T. E. Bailey, playing against Australia at Leeds in 1953, was run out at the bowler's end when his bat was at least a foot behind the popping crease, but still in the air.

OUTSWINGER
A ball which swerves from leg to off in flight. Since the new l.b.w. rule came into effect in 1935 this type of bowling is getting rarer.

OVER
An over of six balls shall be bowled from each wicket alternately. For first-class cricket in Australia and South Africa the eight-ball over is in force.

OVER THE WICKET
A method of delivery where the bowler faces the wicket as he delivers the ball. A right-arm bowler passes his arm by the wicket when he bowls on the left-hand side of the crease, as seen from the position in which he commences his run up.

OVERTHROW
A throw in from the field which eludes the wicket-keeper or bowler and travels beyond the stumps to the other side of the field, so that the batsmen may take further runs. If a ball hits the stumps, with a batsman in his crease, and then ricochets off to the outfield, overthrows may still be taken even though the wicket is broken. All such runs scored are credited to the striker and (rather unfortunately) debited to the bowler.

PACE BOWLER
A bowler of speed: fast, fast-medium, medium-fast and, sometimes, medium pace.

PAIR OF SPECTACLES
A term used to describe the performance of a batsman who fails to score in both innings of a match, thereby collecting two 'ducks'.

PLAYED ON
A term used for a batsman who is dismissed 'bowled' through hitting the ball into his own wicket with the bat.

PLAYING BACK
A stroke played by the batsman with his weight on the back foot, i.e., the foot nearest to the stumps, the right foot in the case of a right-handed batsman. This stroke is usually used when playing a ball short of a length.

PLUMB WICKET
The usual type of wicket prepared for first-class cricket, which has not been affected by either rain or wear. From this type of wicket neither the swing nor spin bowler can expect to get a great deal of assistance, the ball coming off the wicket at a uniform height and pace without any real change of direction.

POPPING CREASE
A line four feet in front of the wicket parallel to the bowling crease, which is the forward limit of the batsman's safety area against stumping and run-out decisions. When the wicket is broken the batsman's foot or bat must be behind the crease and not actually on the line.

PULL
A stroke made by hitting across the flight of a ball delivered on the stumps or off-side of the wicket and driving it away to the on-side. This is technically a forward stroke off the front foot and is the forward version of the hook. The bat remains perpendicular throughout as distinct from the cow-shot.

RESULT
The match is won by the side which shall have scored a total of runs in excess of that scored by their opponents.

RETIREMENTS
A batsman may retire at any time, but shall not resume his innings without the consent of the fielding captain, and then only at the fall of a wicket. To answer the query received on many occasions, a batsman is regarded as 'not out' if he retires as the result of injury or illness, but is 'out' for a normal retirement at a set score. The latter however, usually only occurs in trial games.

RETURN CREASE
See 'Bowling Crease'.

ROLLING, MOWING, AND WATERING
Law 10 covers this aspect of the game. Unless permitted by special regulations, the pitch shall not be rolled during a match except before the start of each innings and the commencement of each day's play, when, if the batting captain desires, the pitch may be swept and rolled for a period of not more than seven minutes. The pitch shall not be mown during the match, except when special regulations allow this step. Under no circumstances may a pitch be watered during a match. The umpires are responsible that any rolling permitted by this law, and carried out at the request of the batting captain, is in accordance with the regulations laid down and is completed so as to allow play to start at the proper time. Rolling before play must take place not more than thirty minutes before play is due to start, the batting captain having the right to delay such rolling until ten minutes before the start of the play if he so wishes. The time for rolling may be taken out of the normal playing period if the batting captain declares his innings closed just before the start of play, and thus leaves insufficient time for the rolling to be carried out. In addition, an innings must be declared not later than fifteen minutes after the start of the lunch interval, or the restarting time will be delayed to allow for rolling. The

pitch may be mown under the supervision of the umpires before play begins on each alternate day of the match, a rest day (Sunday) counting as a day for this purpose. This means, in effect, that in a Test Match starting on a Thursday the pitch may be mown on the Saturday and Monday. If, owing to rain, the pitch is not mown on the appointed day, it shall be mown on the first day on which play is resumed and then on alternate days for the rest of the match.

ROUND THE WICKET
A method of delivery where the bowler has his back to the wicket as he delivers the ball, i.e. a right-arm bowler bowls on the right side of the wicket, a left-arm bowler bowls on the left side of the wicket.

RUN OUT
A batsman is 'run out' if a fielder breaks the wicket while the batsman is out of his ground. The batsman nearest to the broken wicket is the one dismissed if they are in the act of running.

SAWDUST
Players may secure their footholds by the use of sawdust if the turf is slippery.

SEAM BOWLER
A bowler who swings or cuts the ball.

SELECTOR
Someone appointed for the purpose of selecting teams for Test Matches. For Test Matches in this country the Selectors, who usually number five, are appointed by the Board of Control. But for M.C.C. tours abroad the team is always chosen by the M.C.C. They usually invite the current Board of Control Selectors to help in the selection.

SHOOTER
A ball which does not rise after hitting the ground. This type of ball is referred to as a 'squatter'.

SHORT LEGS
See Field-placing diagram.

SHORT RUN
Used to denote a case where a batsman fails to make good his end at one end when running two or more runs. The umpire signals this and the scorers delete one or more runs from those actually run by the batsmen.

SLIPS
See Field-placing diagram.

SQUARE CUT
A stroke made to a short ball outside the off-stump by stepping across the wicket and hitting the ball down with a wristy action as it passes the batsman. This stroke will normally send the ball between cover point and gully down towards third man.

START AND CLOSE OF PLAY, AND INTERVALS
The normal hours of play in a three-day match in England are 11.30 a.m. to 6.30 p.m. Lunch is normally taken from 1.30 p.m. to 2.10 p.m. and tea from 4.15 p.m. to 4.35 p.m. The laws allow ten minutes interval between innings and not more than two minutes for the new batsman to come in after the fall of a wicket. The ideal is for the incoming batsman to pass the dismissed batsman on the field of play, but this is not at all easy at a ground such as Lord's, where the distance from the dressing room to the pavilion gate is considerable. If a wicket falls less than two minutes before an interval or the time agreed for the drawing of stumps, insufficient time remains for the new batsman to start his innings and the interval or close of play comes into effect at once. A new over must be started if time remains for the first ball to be bowled before the agreed time of drawing stumps, and once started shall be completed unless a wicket falls, in which case stumps are drawn. On the last day of a match, however, the last over must be played out at the request of either side, even if this means playing after the agreed time for the end of the match. An over starts as soon as the bowler has begun his run.

The lunch interval causes little trouble, as it is taken at a fixed time, but the tea interval can be taken at

different times and this has caused the BBC considerable bother time and again. For instance, in the Home Services and on Television the afternoon broadcast is usually timed for 4.30 to 5 p.m., and this is ideal under usual conditions, as it gives the commentator five minutes in which to summarize the play that has gone before starting on a commentary on the opening overs after tea. Several factors affect the time for tea intervals, however, and they may be briefly summarized as follows:

Tea shall be taken at 4.15 p.m. in a match in which the drawing of stumps has been fixed for 6.30 p.m., unless:

a. nine wickets are down, in which case play continues until the end of the innings, unless the two batsmen are still together at 4.45 p.m. in which case tea is taken.

b. if an innings ends at or after 3.45 p.m. tea is then taken, being combined with the ten minutes interval between innings, but limited to twenty minutes in all.

c. if an innings ends before 3.45 p.m., or the game is resumed after a stoppage, tea shall be taken after fifty minutes play, or at 4.15 p.m., whichever is the later.

Summed up, this means that if an innings ends after 3.15 p.m. but before 3.45 p.m., tea shall be taken one hour after the end of the innings. Tea intervals can be dispensed with if both captains agree. If the drawing of stumps has been agreed at seven o'clock, all the above timings are fifteen minutes later.

STICKY WICKET

Describes a wicket that has been affected by rain, and subsequently drying under the sun, which turns the wicket into a 'gluepot'. Actually, the top crust becomes harder, with the underneath still soft, and this allows the ball to bite into the pitch and turn rather more sharply and lift more abruptly than is usually the case. This type of wicket is usually a spinner's delight: wickets fall rapidly, and only the great batsmen can last

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for long. In Australia and the West Indies the wickets become almost unplayable, particularly to the medium and fast-medium bowlers. The way to bowl on this type of wicket is to pitch the ball well up to the bat and dead on the stumps, leaving the wicket to do the work.

STUMPED

A batsman may be out 'stumped' by the wicket-keeper if he is out of his ground when the wicket-keeper breaks the wicket with the ball in the hand which removes the bails. A wicket-keeper may not take the ball in front of the wicket for the purpose of stumping unless the ball has first touched the bat or person of the striker. A batsman is also out if the ball rebounds off the wicket-keeper's pads on to the stumps.

SUBSTITUTES

The provision of substitutes is covered by Law 2. A substitute is allowed to field, or run between wickets, for any player who may during the match be incapacitated from illness or injury, but not for any other reason without the consent of the opposing captain. No substitute is allowed to bat or bowl, but incidents of this nature have occurred in the past. The consent of the opposing captain has to be obtained for the person to act as substitute and he may also indicate positions in which the substitute may *not* field. It is generally accepted that a substitute shall not keep wicket, but there is nothing to stop him from doing so, providing consent has been obtained. There are several cases – one in Test cricket – of a substitute, who was a regular wicket-keeper, going behind the stumps and dismissing an opposing batsman by stumping him. Under the laws a substitute is allowed only for injury sustained during the match, and if a player starts the match injured and then finds himself unable to carry on, the opposing captain has the right to refuse a substitute, with the result that the team would then have to field only ten men. A player may still bat, bowl or field, even though a substitute has acted for him earlier in the match.

SWEEP
A stroke played at a ball just outside the leg-stump, where the bat follows round and hits the ball down to long leg. Denis Compton is famous for this stroke.

SWERVE
See 'Inswinger' and 'Outswinger'.

TAIL
A term used to denote the players engaged more for their bowling or wicket-keeping than for their talent as batsmen and not expected to score many runs. They are sometimes referred to as 'rabbits', and one player was so notoriously a bad batsman, that he gained the nickname of 'Ferret', the batsman who goes in after the rabbits.

TEA INTERVAL
See 'Start and Close of Play, and Intervals'.

TEAM
A match is played between two teams of eleven players each. The captains must exchange lists of their teams before the toss for choice of innings is made, and no change can then be made without the consent of the opposing captain.

TEST MATCH
Matches played between full representative teams of the members of the Imperial Cricket Conference are called Test Matches. The present members of the Conference are : England, Australia, South Africa, West Indies, New Zealand, India, and Pakistan.

TESTIMONIAL
Awarded by counties to players of long-standing, but unlike a benefit match, does not include the proceeds of a special match, and is limited to a subscription list, collections, and special Sunday matches.

THIRD MAN
See Field-placing diagram.

TIE
A match which ends with an equal total of runs scored by each side.

TOP SPIN
A term used to denote a spin which allows the ball to gain pace off the pitch when hitting the ground, and to continue on the same line. Usually used by leg-break bowlers in addition to the googly.

TOSS FOR INNINGS
The choice of innings is decided by the toss of a coin : the home captain tosses the coin and the away captain calls. The toss must be made not less than fifteen minutes before the time for start of play, and is, in fact, usually made at 11 a.m. for a match due to start at 11.30 a.m. If, owing to inclement weather, a delayed start is made, the toss can be delayed until such time as the game can be started, but if the toss is made and rain then holds up the start of the match the original toss stands and the decision of the captain holds.

TWELFTH MAN
The emergency fielder and 'drink waiter'. (See 'Substitute'.)

UMPIRE
The leading official of the actual game, whose decisions allow the game to proceed in accordance with the laws.

UMPIRE'S SIGNALS
The following code of signalling is used by the umpire to tell scorers how a score should be entered :

Boundaries . . by waving the hand from side to side.
Six . . . . . by raising both hands above the head.
Byes . . . . . by raising the open hand above the head.
Leg-byes . . . . by touching a raised knee with the hand.
Wides . . . . . by extending both arms horizontally.
No-balls . . . . by extending one hand horizontally.
Out . . . . . by raising the index finger above the head.
One short . . . by raising the arm upwards and by touching the shoulder nearest to the scorers with the tips of the fingers.

WATERING
See 'Rolling, Mowing, and Watering'.

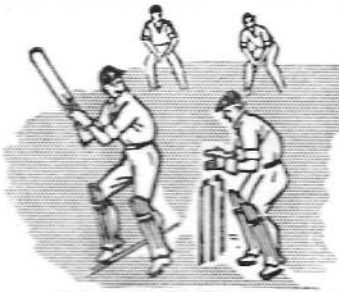
WET WICKET
A wicket affected considerably by rain, where the ball leaves the turf slowly. The ball, as it pitches, usually takes divots out of the wicket, which causes the batsmen to undertake considerable 'gardening' in an attempt to keep the wicket true. A wicket of this type becomes rather pitted if wet for a long time and the slight indentations allow the bowler to move the ball considerably as the wicket dries.

WICKET
The actual pitch between the two sets of stumps is often referred to as the wicket, but technically the wicket is the three stumps and two bails erected at each end of the pitch. The current size of the stumps is twenty-eight inches high and nine inches wide. The stumps must be of equal width and sufficient size to prevent a ball going through the wicket. The bails are $4\frac{3}{8}$ inches in width and when in position on the stumps must not project more than half an inch above them.

WIDE BALL
The ball is called 'wide' if it is bowled so high over or wide of the wicket that in the umpire's opinion the ball is out of the reach of a batsman when taking guard *in the normal position.* This means that a ball can still be called 'wide' even if the batsman makes a lot of ground and gets within reach of the ball and misses it.

WRONG-UN
Another term used to denote the googly, called a 'Bosey' in Australia after B. J. T. Bosanquet, the originator.

YORKER
A ball well pitched up so that it touches the ground at the batsman's feet and is liable to pass under the bat. A very useful ball for a pace-bowler at a new batsman.



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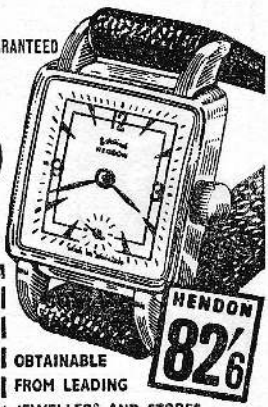

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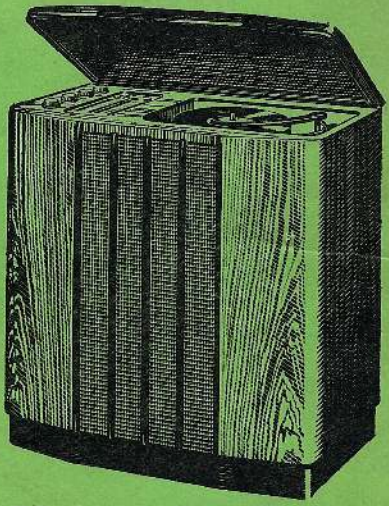

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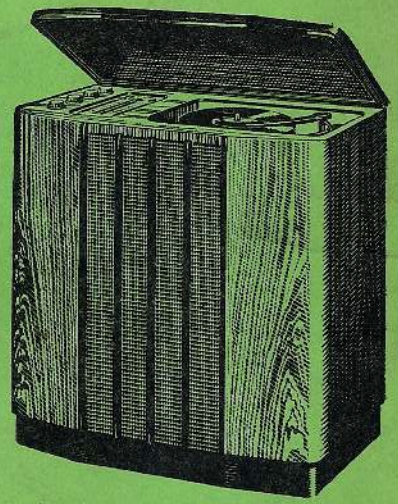

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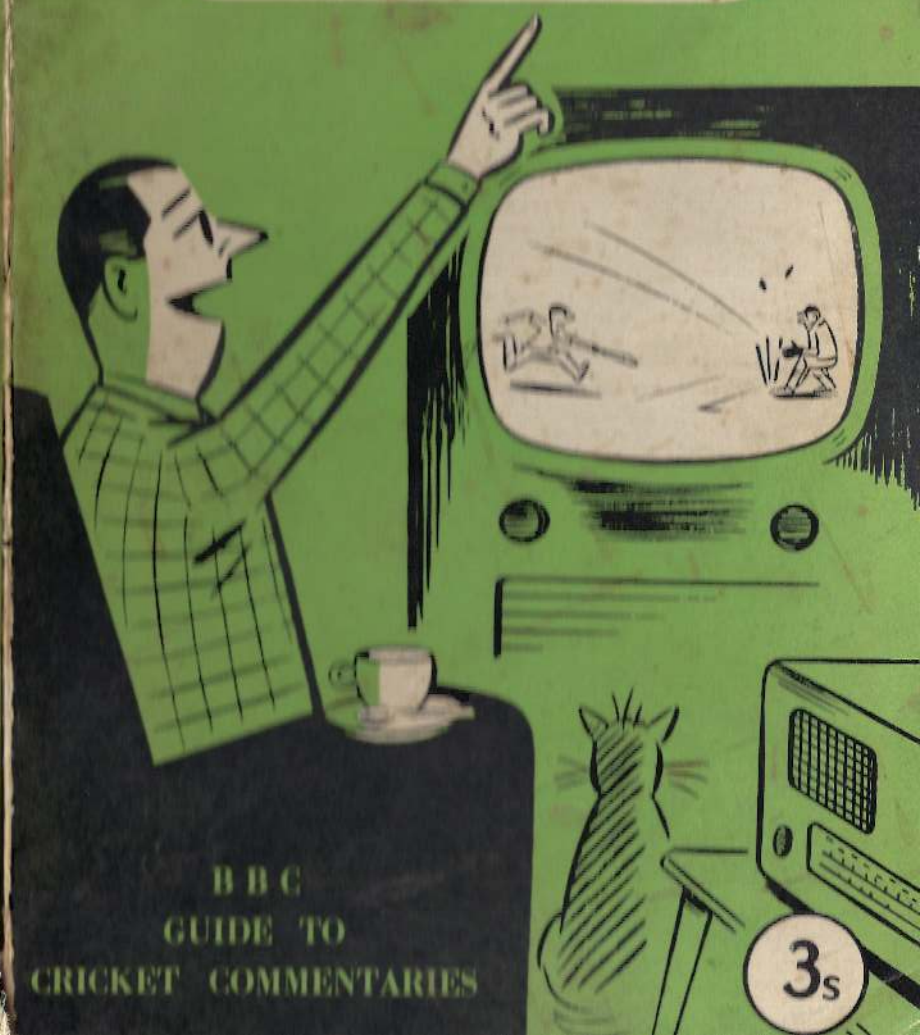

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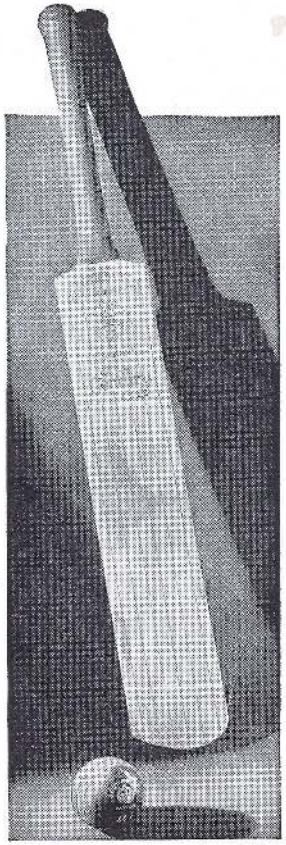

The Spalding Century is made from the choicest willow and fashioned by craftsmen for 'Balanced Power'. Cane and rubber handle gives maximum shock-absorbing qualities. The 'Butterfly' stain only appears on the finest Cricket Bat Willow.

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BBC FIELD-PLACING PLAN

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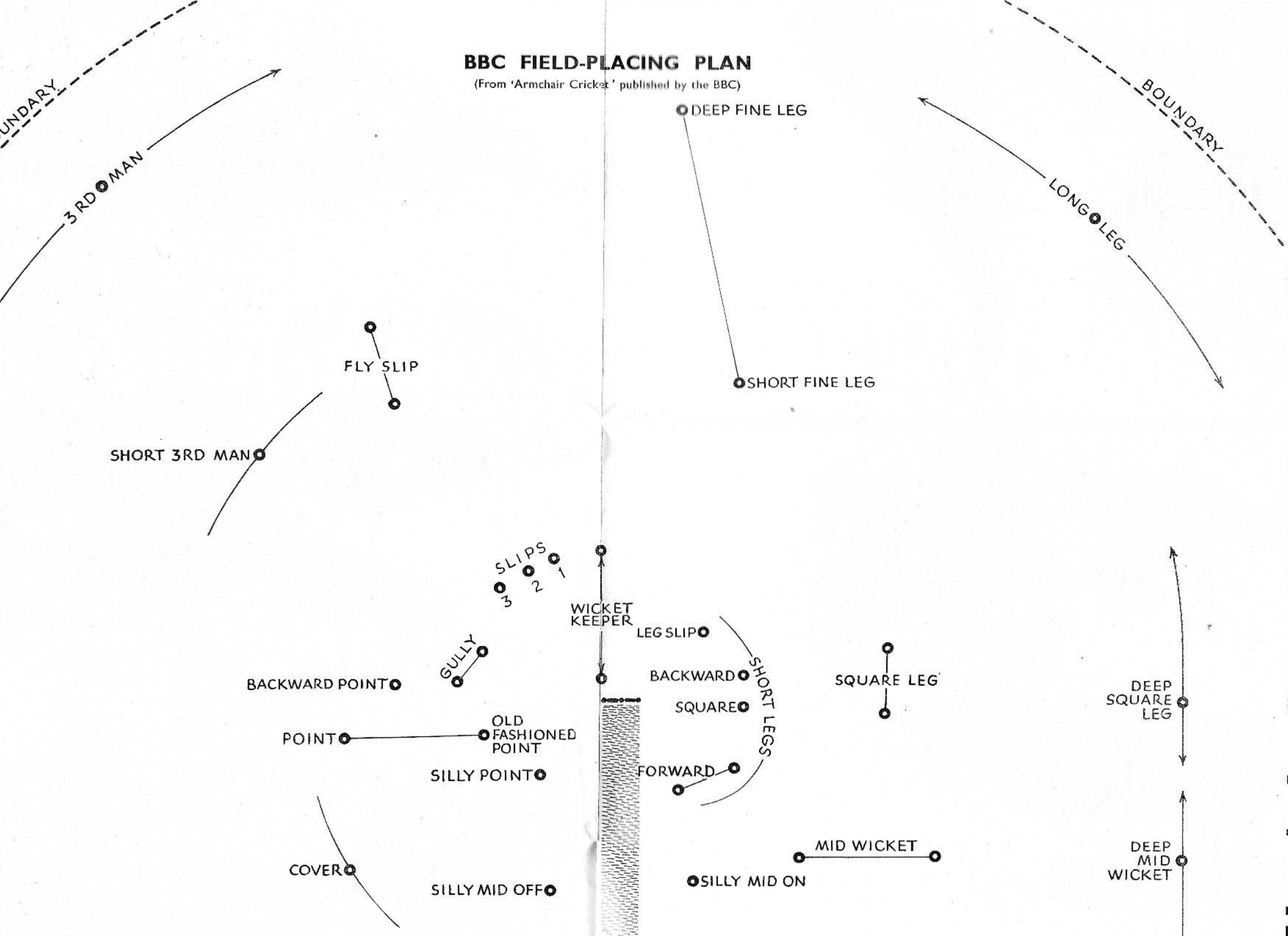
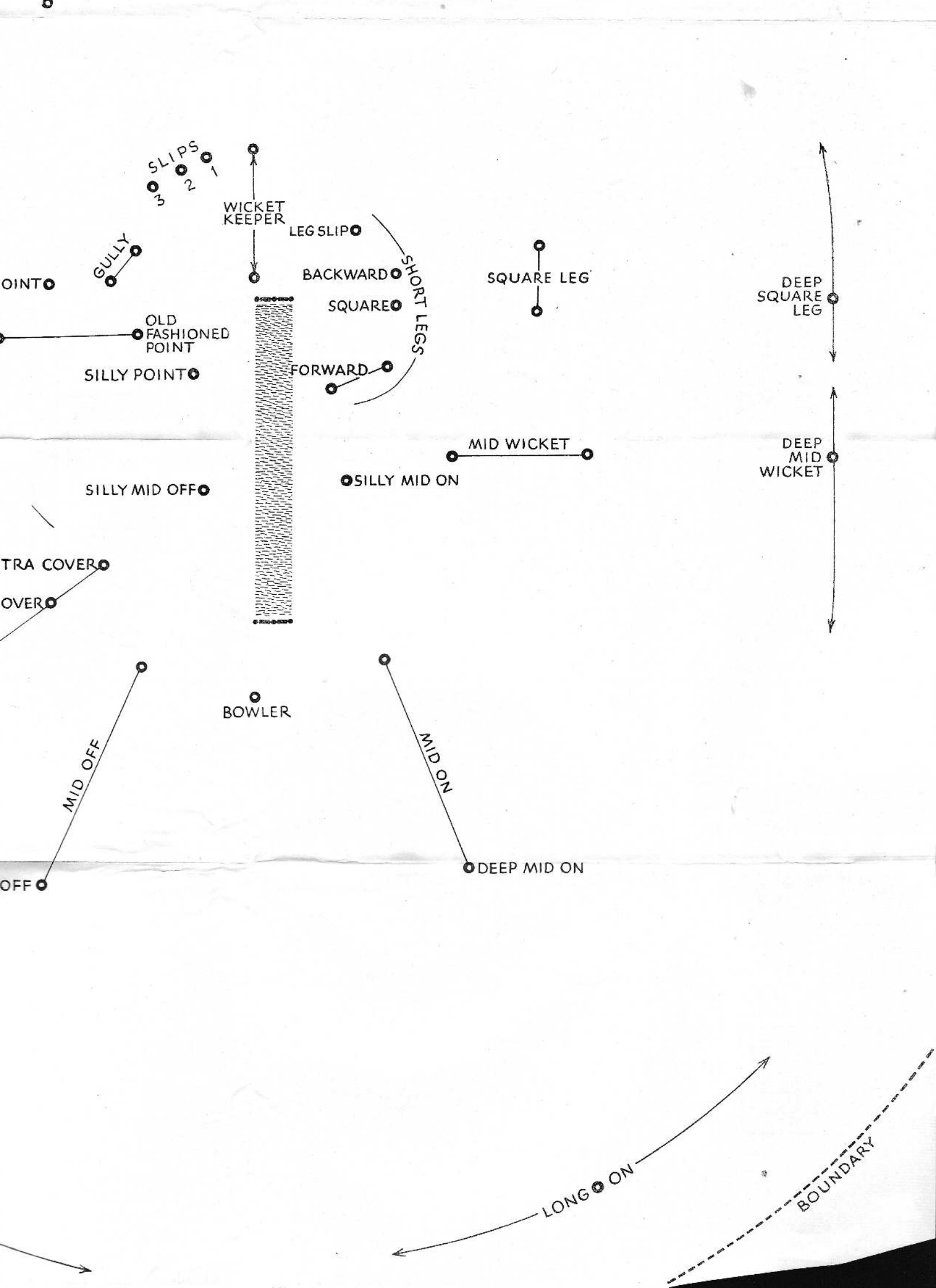
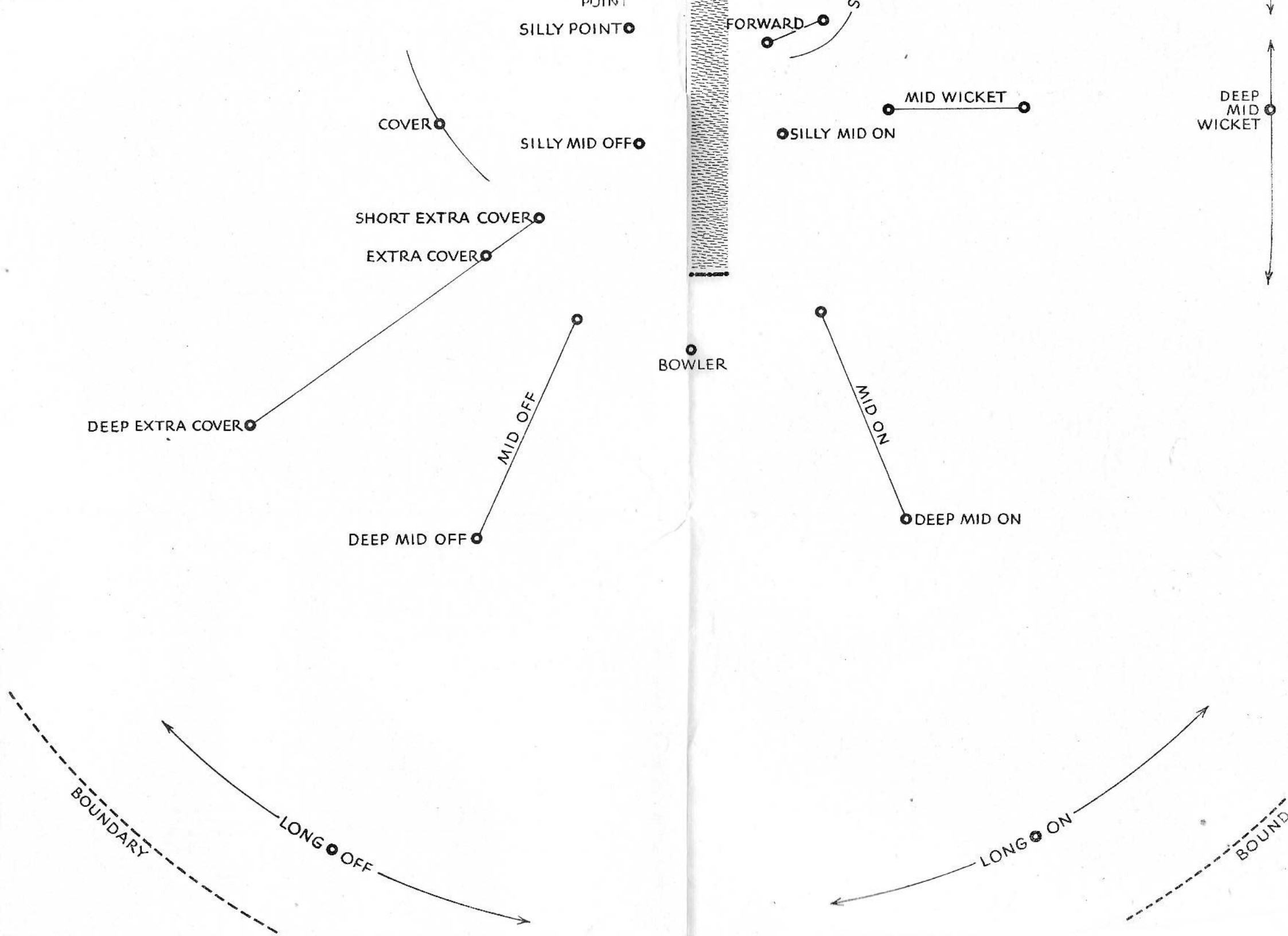



SLIPS
1
2
3
WICKET KEEPER
LEG SLIP
GULLY
BACKWARD
SHORT LEGS
SQUARE LEG
DEEP SQUARE LEG
OINT
SQUARE
OLD FASHIONED POINT
SILLY POINT
FORWARD
MID WICKET
DEEP MID WICKET
SILLY MID ON
SILLY MID OFF
TRA COVER
OVER
BOWLER
MID OFF
MID ON
OFF
DEEP MID ON
LONG ON
BOUNDARY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SHORT EXTRA COVER
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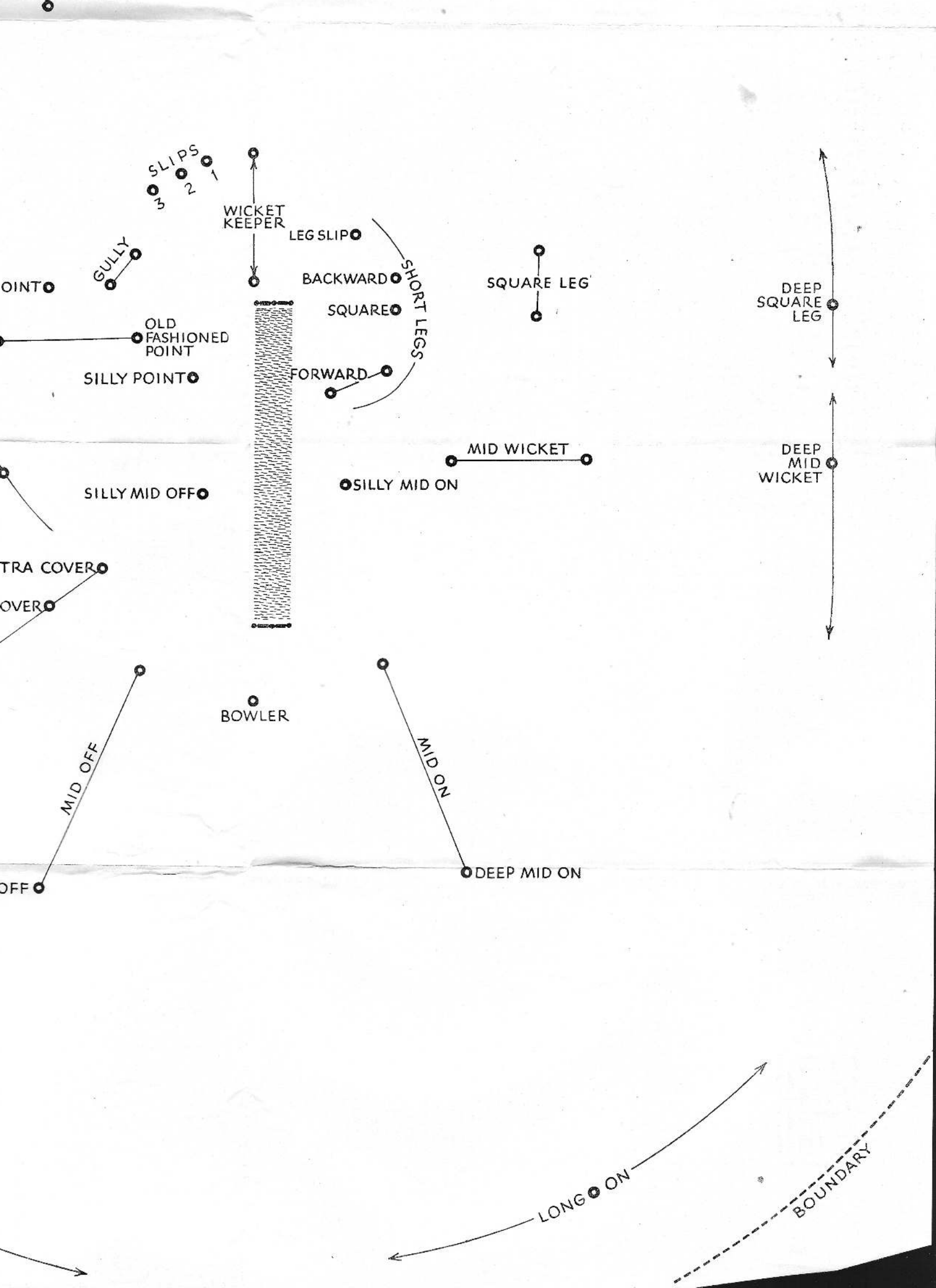
BOWLER
MID ON
DEEP MID OFF
DEEP MID ON
BOUNDARY
LONG OFF
LONG ON
BOUND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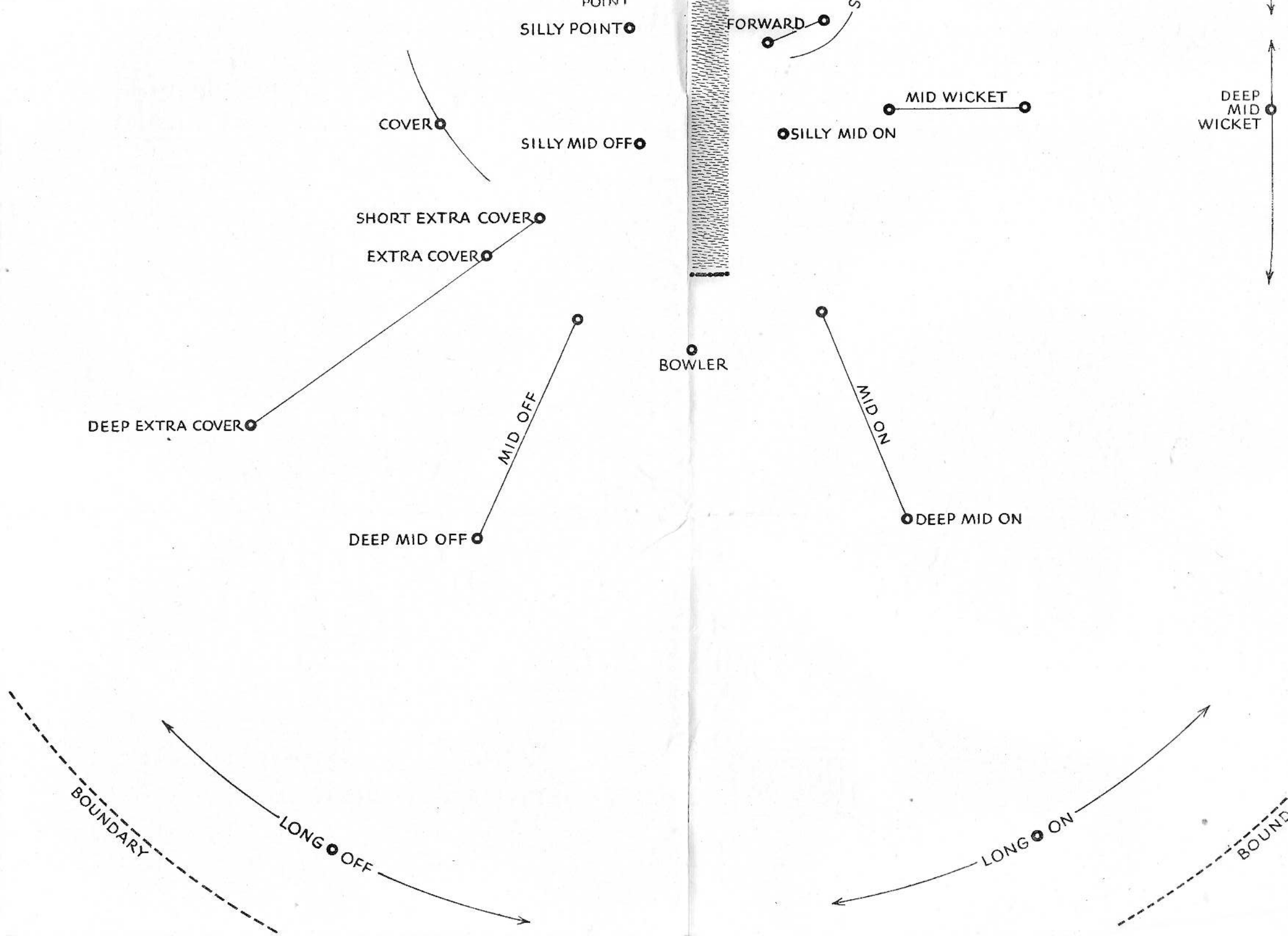
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